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Masks in Magic-Realist Chilean Drama: 1968-1993

by

Iván H. Jiménez Williams ©

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April 23, 1999

All that is in the heart is written in the face.
--African Proverb

University of Alberta

Faculty of Graduate Studies and Research

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Ressearch for acceptance, a thesis entitled Masks in Magic-Realist Chilean Drama: 1968-1993 submitted by Iván H. Jiménez Williams in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Comparative Literature.

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I dedicate this thesis to my parents, Guillermo Jiménez Espinosa and María Williams de Jiménez, as well as to my brother, Guillermo Jiménez Williams.

Abstract of Thesis

This study contributes to scholarship by analyzing syncretic and pre-Columbian plasticity as well as other forms of plasticity in Chilean magic-realist drama from 1968 to 1993. In order to understand the importance of masks in the magic-realist text, they are studied in terms of their thematic use and theatrical function. Through the use of literary and theatrical theories from a diversity of fields, literary texts, theatrical texts, films, visual arts and religious ceremonies are related to each other in order to better understand the role of the mask in magic-realist drama. An analysis of specific theatrical and dramatic works shows the relevance of the mask as an ideological means of communication.

By examining the magic-realist dramatic text and its performance, this study enlarges the critical repertory of an area that has been overlooked in contemporary Latin American drama. The Chilean uses of masks are not only prominent and significant in themselves, but are also an indicator of certain trends in Chilean and Latin American literature, theatre, and culture in general. In addition, masking and *magic realism* belong to a counter-hegemonic discourse that departs from realist and naturalist paradigms as well as questions the codes of *postmodernism* in their history of fragmentation and discontinuity.

Since there are no in-depth studies about the development of the plastic element in Latin American drama, this study redresses that *lacuna* by showing how masking in magic-realist drama supports a counter-hegemonic discourse that exists from the time of the Spanish conquest. What a Western audience, in the use of a syncretic or pre-Columbian form of masking, may discard as exotic masking, actually has a thematic significance. This discussion of plastic elements, masking and *magic realism* shows a distinct aesthetic and discursive development that belongs to the *Kulturkampf* of Chilean and, by extension, Latin American drama.

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Introduction

Masks as artifacts of drama are prevalent in Latin American folkloric and popular culture. These artifacts, which in many cases are syncretic forms of pre-Columbian and European or African cultures, survive today and have found many uses in popular theatre and in non-traditional professional and semi-professional theatre. Other sources of physical masking in Latin American professional theatre represent different styles and adaptations, filtered through Europe, of Far Eastern, Indian and Indonesian theatrical traditions.

Since it is beyond the scope of this study to examine all Latin American drama, I will focus on the significance of masks in one Latin American country, namely Chile. I propose to study masks in terms of their thematic use and theatrical function in Chilean magic-realist drama from 1968 to 1993 with the objective of examining how masking and *magic realism* are part of modern Chilean drama. Accordingly, this study will help enlarge the critical repertory of an area that has been overlooked, namely the use of masks in the contemporary Latin American dramatic text and its performance. The Chilean use of masks is not only prominent and significant in itself, but is also an indicator of certain trends in Chilean and Latin American literature, theatre, and culture in general.

A consideration of the relevant sources and theoretical influences inevitably involves a comparative approach, because the success of this inquiry also depends on acknowledging the function of masks in other theatrical traditions which have influenced Chilean practices. This approach will serve three purposes. First, it will provide the study with a comparative perspective, placing the Chilean uses of masks within a world context. Secondly, it will make clear that there is a corpus of literature that has examined the mask already and that modern scholarship has also begun to focus on this subject. Finally, it will make it possible to demonstrate the influence of other mask traditions on Chilean drama, particularly in this century.

Masks multiply and modify the semiotic codes involved in the theatrical transposition and performances of such dramatic texts. Many Chilean and other Latin American contemporary plays use masks which revive echoes of pre-Columbian rituals, post-conquest Baroque theatre and other theatrical and dramatic traditions. This use of masks involves questions related to the theory of masks and usage of the plastic element in theatre in general. It also reflects on a Latin American cultural context, for it permits, at a time of state oppression and censorship, the suggestion of political messages which obliquely but strongly criticize prevailing social conditions. Finally, the theatre in question, with its use of masks, represents a cultural manifestation of Latin American *magic realism*.

The topic and the particular multi-disciplinary and comparative perspective proposed here have not been fully explored before, especially with respect to the study of *magic realism* in the theatre and its possible link with the use of masks. In order to demonstrate that the mask supports a magic-realist mode, I analyse various plays primarily from recent Chilean theatre. Despite differences in the artistic production of the various countries, the study of the use of masks in Chilean magic-realist plays will also indicate the intertwined development of Latin American drama.[1] Chilean drama is representative of Latin American drama, because its development has followed and, in some instances, has led that of other countries in the subcontinent.

Briefly I will establish why I have chosen a corpus from 1968 to 1993. Critics like María de la Luz Hurtado, Carlos Ochsenius, Hernán Vidal, Juan Andrés Piña, Catherine M. Boyle and Grinor Rojo consider the year 1968 a starting point for fundamental changes in Chilean theatre.[2] In response to the social and political transformations in Chile that culminate in 1970 with the first democratically elected Marxist government in history, theatre companies, directors and dramatists organize to produce social and political themes. Consequently, theatrical production becomes more politically radicalized than in the past.

The late sixties are also important for Chile and Latin America as a whole, because a considerable number of professional dramatists, directors and theatre groups experiment with masks in many of their plays. Masks become significant for various reasons. One of them is the Western influence (European and North American) from which Latin American dramatists borrow freely. Other influences are the folkloric and popular traditions from which the dramatists adopt masks, costumes and other characteristic cultural artifacts. By using folkloric and popular features the dramatist reaches a wider audience, because the plays have masks, costumes, themes, metaphors, myths, symbols, music, images, gestures, words and proverbs that the spectator recognizes.

In the 1980s the use of masks in Chilean drama becomes widespread as a visual tool to criticize the Pinochet regime (1973-1989) and contemporary social conditions. Masks acquire a more prominent role than in the past by replacing linguistic references or allusions to the dictatorship and, thereby, escaping detection which would result in state oppression and censorship. I end my study in 1993, the year in which Chile hosts the International Theatre Festival organized by ITI (International Theatre Institute). This festival has been crucial to my study, because some of the plays with masks that I discuss were re-enacted at the time.

Different classifications exist for Chilean dramatic texts. Elena Castedo-Ellerman, for instance, groups major Chilean dramatists under the theatre of the absurd, the social and psychological neorrealist theatre, the folkloric theatre, the Brechtian or epic theatre, and the collective theatre.[3] She bases her classification on the characteristic techniques found in each dramatist or theatre group from 1955 to 1970. However, for the purposes of the study of the uses of the mask in Chilean drama this manner of grouping dramatic texts and their performances is not exhaustive and is outdated. Hence, I propose a different classification in the next chapter.

Since I see evidence that *magic realism* is a dominant factor in many of the plays which use physical masks in Chile, then an additional purpose for this study is to determine whether, indeed,

the physical mask has implications for that style, because it is important to define the role of the plastic element in the dramatic world and in the spectator's real world. Some of the Chilean magic-realist works which use masks are: Jaime Silva's *El Evangelio según San Jaime* (1969); Alejandro Sieveking's *La mantis religiosa* (1971); María Asunción Requena's *Chiloé, cielos cubiertos* (1972); Isidora Aguirre's *Los que van quedando en el camino* (1968), *Lautaro* (1982), *Retablo de Yumbel* (1987), *Diálogos de fin de siglo* (1989), *Defensa de Diego de Almagro* (1993), *Los Libertadores: Bolívar y Miranda* (1993); Juan Edmundo González's *La cándida Heréndira* (1983) and *El señor presidente* (1984); Andrés Pérez's *Popol Vuh* (1992); and Rodrigo Marquet's *Pedro Páramo* (1993).[4]

To provide the context for the use of masks in contemporary Chilean drama and theatre, a brief discussion of the scholarship that presently exists in relation to the mask and to magic-realist drama is necessary. Although the use of masks in theatre and drama during the twentieth century is significant, it has received limited attention in literary criticism. In Anglo-American scholarship, a seminal work is Susan Valeria Harris Smith's Masks in Modern Drama. Harris Smith discusses the extensive and varied use of masks in 225 plays from twentieth-century Western dramatists.

French scholars have also produced a series of studies on the mask, among which may be mentioned a collection of essays edited under the title of *Le masque du rite au théâtre.* As its name suggests, *Le masque du rite au théâtre* deals with the use of masks in rituals, carnivals and theatrical performances. Two more French studies of interest are: Jean-Thierry Maertens's *Le masque et le miroir: Essai d'anthropologie des revêtements faciaux* and Henry Pernet's *Mirages du Masque.*

As well, I must point out that studies of masks in drama for prior epochs do exist, but that most of these studies have an anthropological or archetypal intent in mind.[5] One noticeable exception is David Wiles's The Masks of Menander which deals with Ancient Greek, Hellenistic and Roman forms of stage masking. Another important exception are the critical works and opinions about masks in Baroque drama, including authors like Alexandre

Cioranescu's Le masque et le visage. Du baroque espagnol au classicisme français, Jean Rousset's La littérature de l'age baroque en France. Circé et le paon, Carmen Bustillo's Barroco y América Latina: Un itinerario inconcluso.

In the case of contemporary Latin American literary criticism, there are some works which deal directly or indirectly with the use of masks in drama. The following seminal works which include literary and anthropological scholarship mention the use of masks in twentieth-century Latin American popular and professional drama: Ileana Azor's Origen y presencia del teatro en nuestra América; María Bonilla and Stoyan Vladich's El teatro latinoamericano en busca de su identidad cultural; Augusto Boal's Teatro popular de nuestra América; Sonia Gutiérrez's Teatro popular y cambio social en América Latina; N. Ross Crumrine and Marjorie Halpin's The Power of Symbols: Masks and Masquerades in the Americas; Roberta H. Markman's and Peter T. Markman's Masks of the Spirit: Image and Metaphor in Mesoamerica; and the four volume collection Escenario de dos mundos. The latter has various comments on the applications of masks by major Latin American and Iberic dramatists, directors and theatre companies.

There are only three essays in drama which analyse *magic realism* critically by mentioning the importance of stage plasticity in the creation of an uncanny and/or supernatural atmosphere. Francisco Nieva in his essay "Sobre el realismo mágico en el teatro" points out several European magic-realist performances.[6] He mentions, for example, one of the directors of the Berliner Ensemble, Benno Besson, who uses Brechtian techniques with an eerie effect in order to create a magic-realist theatrical performance. In his *mise-en-scene* of Molière's *Le Tartuffe,* for example, Besson gives the Brechtian *Verfremdungseffekt* (alienation-effect) a definite magic twist by using makeup and costumes to depict the magic-realist features of the miniature, the naive and the toy-like.

Another essay is J. Rubia Barcia's "El realismo 'mágico' de "La casa de Bernarda Alba."[7] Rubia Barcia deals with some of the main artifices available to the Lorquean stage which help to create a

magic-realist style. Among these artifices are the use of costumes, colour hues and lighting with a metaphorical intent. For Latin America, Inmaculada Pertusa writes an essay about the magic-realist elements in the plays of the Mexican dramatist and director Elena Garro, titled "Una aproximación a las realidades mágicas propuestas en el teatro de Elena Garro."[8] In her essay she mentions in particular Garro's play *Un hogar sólido* (published 1958) in which the stage is a mausoleum and the characters are dead (105-111). Other than Pertusa's essay, there are only a few commentaries on Latin American magic-realist plays.[9]

Of interest to this study are also various works that briefly mention the use of masks during the pre-Columbian and colonial periods, namely Fernando Horcasitas's El teatro náhuatl: Épocas novohispana y moderna, Federico Schwab's Teatro indoamericano colonial, Eugenio Pereira Salas's Historia del Teatro en Chile: desde sus orígenes hasta la muerte de Juan Casacuberta, 1849, Carlos Miguel Suárez Radillo's El teatro barroco hispanoamericano, Othón Arróniz's Teatro de evangelización en Nueva España, Marilyn Ekdahl Ravicz's Early colonial Religious Drama in Mexico: From Tzompantli to Golgotha, Fernando Ortiz's Los bailes y el teatro de los negros en el folklore de Cuba, Gerardo Luzuriaga and Richard Reeve's Los clásicos del teatro hispanoamericano and José Juan Arrom's Historia del teatro hispanoamericano (Época colonial).

There are a series of journalistic accounts concerning the use of masks in contemporary Chilean theatre, such as an interview with Andrés Pérez entitled "Tú, yo, todos somos máscara" published in the cultural section of the Chilean newspaper *La Época*. Another study of critical interest is Sergio Pereira Poza's "Prácticas teatrales multimediales en 'La negra Ester,' de Andrés Pérez" in Teatro iberoamericano: historia, teoría, metodología.

The studies mentioned below show an in-depth attempt at studying the mask in the dramatic text. Severino João Albuquerque published in 1991 an essay entitled "The Mask as Sign of Violence in Contemporary Latin American Theatre" in Violence in Drama which deals with masks in relation to the torturer and the tortured. Johanna Emmanuelli Huertas in her essay *"Quíntuples:* las máscaras

de la representación" in De la Colonia a la Postmodernidad: teoría teatral y crítica sobre teatro latinoamericano studies how masks in the Puerto Rican play *Quíntuples* break with the traditional performance discourse. This play was written and directed by the Puerto Rican dramatist Luis Rafael Sánchez in 1985. Another study is Osvaldo Obregón's "El Clásico Universitario: un teatro de masa de invención chilena." This study deals with the development of giant masks in a unique form of Chilean mass theatre.

In the case of the Spanish *Siglo de Oro* there are some significant critical works such as: José María Diez Borque's "Púlpito y máscaras en el Siglo de Oro" in Formas carnavalescas en el arte y la literatura, René Andioc's Teatro y sociedad en el Madrid del siglo XVIII and Carmen Bravo-Villasante's La mujer vestida de hombre en el teatro español (siglos XVI-XVII).

For the Cuban *teatro bufo* in which black masks are worn over white faces there are two works by Rine Leal, namely Breve historia del teatro cubano and La selva oscura: de los bufos a la neocolonia. Finally, there is a work that also deals with the use of masks in the *teatro bufo* by Matías Montes Huidobro entitled Persona, vida y máscara en el teatro cubano.

Other sources concerning the use of masks in Latin American theatre are periodicals, such as *La Escena Latinoamericana* (Carleton University: Canada), *Apuntes* (Pontificia Universidad Católica de Chile), *Primer Acto* (Instituto Nacional de las Artes Escénicas y de la Música; Ministerio de Cultura de España), *Conjunto* (Casa de las Américas, La Habana: Cuba), *Latin American Theater Review* (Center of Latin American Studies, University of Kansas: U.S.A.), *Gestos* (University of California, Irvine: U.S.A.), *Máscara* (São Paulo: Brazil), *Escénica* (UNAM: México), *New Theatre Quarterly* (Cambridge University Press: England), and *Imagen* (CONAC, Caracas: Venezuela).

In addition, during the 1993 International Theatre Festival in Chile I had a specialized press pass from the Venezuelan embassy and the *Imagen* magazine which brought me in direct contact with over forty theatrical performances and programs of the plays as well as other materials, such as pamphlets, magazine and newspaper

articles, films, slides, drawings, photographs and mask workshops. I filmed much of this material and, for that purpose, this study includes a videotape which shows an overview of masks in contemporary Chilean theatre. The videotape clearly displays the eclectic nature of masking in Chile and the wide variety of styles available.

As well, my field work was possible because of a Canadian Marie Louise Imrie Award which allowed me to stay in Chile for six months and interview such dramatists and directors as Isidora Aguirre, Egon Wolff, Edmundo Villarroel and Ramón Griffero. I was also involved in the work of three theatre companies, namely the Teatro Imagen directed by Gustavo Meza Wevar, the Compañía Gran Circo Teatro directed by Andrés Peréz Ayala, and the Teatro La Loba directed by Rodrigo Marquet. I recorded in videotapes and tapes these personal interviews with dramatists, directors, actors, costume and mask designers. Consequently, this study has the benefit of a firsthand experience with performance and the theatre production process as well as proper documentation of the subject matter.

The products of my research prior to finishing my dissertation were two papers and a publication. In October of 1993 I did a brief videotape presentation and discussion for a series on masks organized by the Edmonton Public Library under the heading Masks: The Painted Soul. My presentation, titled "The Use of Masks in Andrés Pérez's Gran Circo Teatro" showed the eclectic nature of masking in contemporary Chilean drama through Andrés Pérez's work. In August of 1994 I presented for the *XIV^e Congrés de l'Association Internationale de Littérature Comparée* in Edmonton a paper titled: "The Eclectic and the Magic-Realist in Contemporary Chilean Drama and Its Performance: A Study of the Use of Masks in Aguirre's *Lautaro* and Marquet's *Pedro Páramo.*" The objective of that presentation was to show how the eclectic use of physical masks supported the Chilean magic-realist dramatic text and its performance.

In 1998 I published a critical essay in the area of masks titled: "La máscara como imagen arquetípica en el texto espectacular:

concretización dramatúrgica en el *Pedro Páramo* de Rodrigo Marquet."[10] That essay discusses how the Chilean director appropriates masks, makeup and costumes from the Mexican syncretic folkloric tradition in order to create archetypes with a clear social and political message in mind. By establishing the aesthetic and discursive properties of the syncretic masks, I examined the implications of plasticity for the theatrical performance and its role in transforming the dramatic text. I make further references to this essay in my case study of Rodrigo Marquet's *Pedro Páramo.*

Since there are still *lacunae* in the critical literature, it is the purpose of this study to fill one of them by examining how the mask and *magic realism* are part of modern Chilean drama. There is not a single in-depth study about the development of the plastic element in Latin American drama. Most critical works mention the use of masks as something innovative rather than as something that has been a part of drama from its very beginnings. This study redresses that mistake.

The *lacunae* in the critical literature can create problems of appreciation about the use of plasticity in Latin America, specially when the text in question uses a syncretic or pre-Columbian form of masking. As I discuss in Chapters III and IV, what a Western audience may discard as exotic masking, actually has a thematic significance. My intent is to expose those so-called exotic plastic elements in order to show their significance in Chilean and, by extension, Latin American magic-realist plays. In addition, I discuss how this use of syncretic and pre-Columbian plasticity contributes to the allegorical and social messages of the dramatic systems. Hence, by exposing these plastic elements in the literary and extra-textual texts I prove the relevance of this study.

To pursue my inquiry and try to demonstrate the validity of my hypothesis I have divided this dissertation into five chapters. Each chapter will take the reader a step closer to the case studies and my conclusions.

The function of Chapter I is to indicate the history of masking in Chilean drama. That chapter focuses especially on the period

under discussion, as well as shows the extent, importance, and profile of the presence of masks in the history of Chilean drama in order to confirm that the phenomenon is weighty enough to warrant study. The structure of the chapter is mostly chronological and it shows the major trends in masking so that the reader can see where *magic realism* and the two case studies fit into the historical trajectory. For the sake of a more satisfactory presentation, I have chosen to group the plays from 1968 onwards on the basis of their style. Since the section on Other Folkloric and Popular Dramatic Manifestations deals with a long time-span, I have dispensed there with a chronological order. In the chapter I also explain the importance of the collective creation. In brief, the purpose of the chapter is to affirm the presence of the mask and, by doing so, to provide an essential context for the study of masking and *magic realism* in contemporary Chilean drama.

As well, in that chapter it will become clear that Chilean theatre has its networks to other theatres and cultures. For instance, the influence of Federico García Lorca's plasticity in theatre through Margarita Xirgu is part of the history of Chilean theatre and, therefore, warrants more than a footnote. Hence, in order to achieve this analysis, I allude, where necessary, both to the mask traditions that have migrated to Chile and to the indigenous ones. The purpose of intertextual comparisons is to show how the mask in a Chilean play reconstructs something from another theatre. It might be reconstructing something from a previous Chilean play or an earlier canonical performance of a colonial work, passed down through the ages, in which certain traditions, such as pre-Columbian or syncretic masking, have become attached to it. For the purposes of this discussion, I have prepared two appendices that are particularly important in order to understand pre-Columbian and syncretic forms of masking in drama.

Once I establish in Chapter I what in the history of Chilean theatre and drama supports the fact of masking in *magic realism,* it becomes logical to deal in separate chapters with the two areas that I propose to discuss.

To establish the theoretical and methodological foundations and tools for my inquiry, Chapter II discusses the theory and practice of masking. The main purpose of that chapter is to explain what a mask is, what the concepts are that underly its use, and what range of meanings it conveys. There I intend to show the function of the mask as a dramatic and theatrical image. This approach helps me to establish the relevance of the mask as a signifying system. My focus is on the context-specific function of the mask. This interest includes studying the effect of the mask on the audience and on other elements of the play. However, I also consider anthropological and archetypal aspects to address the use of a primitive mask in a play and to examine whether the recontextualized mask has some connections with its original use.

Whether it is a work written specifically as a dramatic text or whether it is an adaptation of another medium--i.e., a novel, a poem or a short story--what is critical to this study is what happens in the process of transformation brought about by the mask. An example of this process is Isidora Aguirre's *Lautaro,* in which the mask is used both as a sign in the interior of the drama and as a performance element.

In the process of establishing the concepts of mask, I have to bring in ideas about performance as well because I am not only studying the dramatic texts, but also their manner of presentation. This analysis will enable me to find a more precise definition for the mask in its practical and figurative uses. The objective here is to show the function of the mask as a dramatic and theatrical image and to examine whether the physical mask, as an integral part of the performance, transforms the literary text. On the stage the image is a visible and iconized material body.[11] For the dramatic text the image is part of the network of systems which characterize a represented fiction.[12] Hence, a duality arises between the dramatic and theatrical image. However, the image is a sign that overlaps dramatic text and staging.

Although many of the Chilean dramatic texts are the initial product of performance creation, the multimedial nature of production and reception of drama is not something where the

literary text becomes elusive. This idea of text and performance may be hard for some literary critics to grasp at first. To demonstrate the multimediality of the dramatic text and its performance, I will refer in Chapter II, albeit succinctly, to specific arguments in Manfred Pfister's The Theory and Analysis of Drama, Patrice Pavis' Languages of the Stage, and Grinor Rojo's Muerte y resurrección del teatro chileno: 1973-1983.

I develop the chapter in three parts in order to pursue the inquiry of how masks affect dramatic text and staging. The first section reviews the theory of masking and presents the basic concepts that constitute a foundation for a consideration of the use of masks in theatre and drama. In that section I theorize about the uses of masks in a universal way, because there are uses common to all theatrical representations where masks occur. The second part distinguishes between dramatic text and performance text in order to identify the role of the mask in drama. In the third section I apply these basic concepts to Chilean drama and theatre and propose a series of methodological approaches to the use of masks in the dramatic text and its performance. I also discuss in that chapter what is specific to Chilean drama, such as the role of masking and myth.

In enlarging the number of semiotic systems, the use of indigenous sources also contains a commentary that is not explicit in order to escape censorship. To explain the political allusions of a Chilean play to the historical present of the audience, I use the concepts of internal and external dramatic systems. In the performance itself, what the audience identifies as physical masks, does not exist for the internal dramatic system. The mask for both the dramatic text and its performance is a metonymic device that has different implications for the communication of the dramatic systems. Thus, I briefly present for the following chapters how the Chilean and, by extension, Latin American magic-realist plays are allegorical in nature.

Chapter III situates the problem of the mask within the context of Chilean and Latin American magic-realist drama. Thus, the chapter focuses on the drama in question, with its use of masks

and how it represents a cultural manifestation of Latin American *magic realism.* To accomplish this task, I divide the chapter into four sections. The first section justifies the classification of *magic realism* as a mode. In the second section my concern is with *magic realism* as both a cultural and artistic phenomenon for the dramatic text and its performance. That section briefly examines some of the arguments that exist about *magic realism,* particularly the *postmodern* and post-colonial debates. In the third section I give a short typology of the style in drama and discuss how masking supports that drama. Finally, in the last section I show the relevance of the visual properties of masking in magic-realist drama. In the magic-realist theatrical performance the mask obeys concepts derived from drama in general as well as from the visual arts and narrative fiction. Once more, the question here is to determine what happens to the performance and to the dramatic text in the process of transformation brought about by the physical mask.

Chilean magic-realist drama and its performance has clear indications of a Latin American plastic development. As I discuss in Chapter III, this plasticity is syncretic and has aesthetic implications for the dramatic text. Most Latin American magic-realist works incorporate this syncretic tradition from folkloric and popular forms. This mask tradition goes back to pre-Columbian times and pre-History and is alive in many sacred and profane celebrations of present-day Latin America.

To describe *magic realism* I use the terms mode and style: the former to define the presence of the natural and the supernatural in the dramatic text in a precise way and the latter to define this presence in a more inclusive way. Under style I consider the period of production, the characteristic modes, the thematic components, the theatrical techniques, and the relationships between individual forms of expression. In addition, since *magic realism* is an antinomy and the plastic element may support one or both modes, I am implying a scale of masking from close to realistic all the way to abstract. This scale of masking will become clearer as I discuss the actual literary texts.

In order to ascertain this magic-realist relationship with the mask in drama, I examine the Chilean and Latin American canon which includes both texts and theatrical companies, and in so doing, I look at the dramatic text and its performance. My research involves some of the more radically progressive forms of theatrical expression, for I am dealing with a non-illusionist form of drama that exists as an effective response to aesthetic changes in twentieth-century Latin America. As well, I believe that this drama depicts in a more valid way the Latin American reality, for it moves away from outmoded influences of nineteenth-century *realism* and *naturalism.* In addition, it bears some similaritites and differences with other forms of *modernism* and *postmodernism.*

Chapter IV is an analysis of the mask in two Chilean magic-realist plays selected from the corpus. I have chosen to provide, for practical and representative purposes, detailed insights into the function of the mask in Rodrigo Marquet's *Pedro Páramo* (staged 1992-1993) and Isidora Aguirre's *Lautaro* (published and staged 1982). These dramatic texts and their performances are representative of the available canon for two reasons: first, they belong to the time period I am studying; and second, they correspond to the magic-realist style followed by other Latin American dramatists, directors and theatre companies in using the mask.

For both of the case studies I focus on the application of masking and how the mask supports the magic-realist mode in drama. In addition, I show how the masks in those plays link text and staging. To accomplish these tasks, I use videotapes of the performances, scripts, personal interviews, programs, pamphlets and critical studies of the plays. For Aguirre's play, I use both the written dramatic text and its performance. As well, I make references to anthropological and archetypal studies which ensure an understanding of the masks used in the two plays. The point here is to determine whether the mask changes from its extra-textual function to its new context in the dramatic text and its performance.

The study of these two texts is important in order to illustrate how the magic-realist mode incorporates traditional and

modern theatrical mask applications. In the case of Isidora Aguirre's *Lautaro* one finds ritual, myth and spectacle masking as well as social role masking and the technique of dream projection to depict a supernatural event. For Rodrigo Marquet's *Pedro Páramo* the dominant forms of masking have a satiric, grotesque and spectacle-oriented function. However, the traditional uses of the mask, as I shall discuss them, have a modern dimension when one considers their allusions to the present. Both of these plays are representative of the experiments with masks that began in the late 1960s and became dominant in the 1980s and 1990s.

I begin the chapter in a chronological order by first analizing Isidora Aguirre's *Lautaro* (1982).[13] The Chilean dramatist had published in 1980 an earlier version of the play in *Conjunto* under the title *Marichi Hueu (Nunca seremos vencidos): Epopeya mapuche y vida de Lautaro.*[14] Isidora Aguirre used the earlier version for the initial script, but with later workshops and rehearsals directed by Abel Carrizo Muñoz the final product of the dramatic text and its performance, now named *Lautaro: Epopeya del pueblo mapuche,* became more spectacle oriented.[15] Aguirre's *Lautaro* won in 1982 the prestigious Universidad de Chile Premio Eugenio Dittborn for best script and performance of that year.[16] Abel Carrizo Muñoz first staged it on April 7, 1982, in collaboration with the independent theatre company PROTECHI--Producciones Teatrales Chilenas (Aguirre, *Lautaro* 11 and Rojo, Muerte y resurrección del teatro chileno: 1973-1983 133-136). The production with an actual performance time of an hour and a half lasted over a year in Santiago. It was initially staged at the theatre of the Andes Cultural Centre and, later, at the theatre Cariola (Rojo 133-136).

In the second section of the chapter I analyze Rodrigo Marquet's *Pedro Páramo,* which is a one-act play based on Juan Rulfo's eponymous novel.[17] The director Rodrigo Marquet together with the independent theatre company La Loba staged the play in February, 1992, and continued to produce it until June, 1993.[18] The performance and the script won La Loba theatre company the prestigious Fondo de Apoyo a las Artes (Support Fund for the Arts) from the Ministry of Education for the year 1992 to 1993 (Silva,

"Los fantasmas de Pedro Páramo" 2). Like *Lautaro,* Marquet's play belongs to the magic-realist canon. However, aside from its magic-realist dramatic and performance features, the play also has magic-realist characteristics which come from the original narrative fiction.

The concluding chapter brings together many of the questions raised during the study and discusses them with respect to the Chilean, Latin American and international context. A noteworthy characteristic of the period in question is that many of the plays which use masks are distinctly magic realist. As well, the use of masks has aesthetic and discursive significance for the magic-realist dramatic text and its performance. Thus, the uses of masks in Aguirre's *Lautaro* and Marquet's *Pedro Páramo* have various implications. First, the plastic developments from the late-1960s onwards respond to cultural, social and political transformations as well as to new experiments in drama. Second, masks have different implications for the internal and the external dramatic systems. In the case of the internal dramatic system, one finds a resolution of antinomy for the magic-realist dramatic text and its performance. For the external dramatic system, the physical mask breaks with illusionist drama and communicates a second message to the audience. Finally, masks show a clear syncretic or pre-Columbian plasticity that is characteristic of most of the Latin American magic-realist productions; moreover, the use of these masks exposes a link to the latent resistance against Peninsular culture and social order during colonialism as well as a defiance of racism, social inequality, imperialism and tyrany in the nineteenth and twentieth-centuries.

Notes

[1]For an analysis of the development of Latin American drama, see: Rosalina Perales, Teatro hispanoamericano contemporáneo: 1967-1987 (México, D.F.: Grupo Editorial Gaceta, S.A., 1989); Carlos Solórzano, El teatro latinoamericano en el siglo XX (México, D.F.: Editorial Pomarca, S.A., 1969); Grinor Rojo, Orígenes del teatro hispanoamericano contemporáneo (Valparaíso, Chile: Ediciones Universitarias de Valparaíso, 1972); Gerardo Luzuriaga, ed., Popular Theater for Social Change in Latin America. Essays in Spanish and English (Los Angeles, California: UCLA Latin American Center Publications, 1978); Frank Dauster, Historia del teatro hispanoamericano siglos XIX y XX (México, D.F.: Ediciones de Andrea, 1973); Enrique Giordano, La teatralización de la obra dramática: De Florencio Sánchez a Roberto Arlt (México, D.F.: Premia Editora, 1982).

[2]On the relationship between Chilean theatre from 1968 to 1973 and productions after this time period, see: Catherine M Boyle, Chilean Theater, 1973-1985: Marginality, Power, Selfhood (London and Toronto: Associated University Presses, 1992), 32-43; María de la Luz Hurtado, Carlos Ochsenius, and Hernán Vidal, Teatro chileno de la crisis institucional: 1973-1980, (Antología crítica), ed. María de la Luz Hurtado, et al. (Minneapolis: University of Minnesota, 1982),1-15; Juan Andrés Piña, "Dramaturgia, teatro e historia en Chile," in Teatro chileno contemporáneo: Antología, dir. Moisés Pérez Coterillo (Madrid: Fondo de Cultura Económica, 1992) 11-56; Grinor Rojo, Muerte y resurrección del teatro chileno: 1973-1983 (Madrid: Ediciones Michay, S.A., 1985).

[3]Elena Castedo-Ellerman, El teatro chileno de mediados del siglo XX (Santiago: Editorial Andrés Bello, 1982).

[4]Isidora Aguirre, *Los que van quedando en el camino* in *Conjunto* (La Habana: Casa las Américas, 1968), 63-98, *Lautaro: Epopeya del pueblo mapuche* (Santiago: Editorial Nascimento. 1982), *Retablo de Yumbel* (La Habana, Cuba: Ediciones Casa de las Américas, 1987), *Diálogos de fin de siglo* (Santiago: Editorial Torsegel, 1989), *Defensa de Diego de Almagro* (Santiago: Galas Ediciones, 1993) and *Los Libertadores: Bolívar y Miranda* (Santiago: Galas Ediciones, 1993); Jaime Silva, *El Evangelio según San Jaime* (Santiago: Universidad de Chile Publicaciones, 1969); Alejandro Sieveking, *La mantis religiosa* in Tres obras de teatro (Santiago: Editorial Universitaria, S.A., 1974), 129-181; María Asunción Requena, *Chiloé, cielos cubiertos* in Teatro: *Ayayema, Fuerte Bulnes, Chiloé, cielos cubiertos* (Santiago: Editorial Nascimento, 1979), 202-293; La cándida Eréndira, videotape, dir. Juan Edmundo González, with Teatro Urbano Contemporáneo, Archives of Drama, Universidad Católica, 12 March 1983; El señor presidente, dir. Juan Edmundo González, with Teatro Urbano Contemporáneo, Archives of Drama, Universidad Católica, 28 May 1984; Popol Vuh, dir. Andrés Pérez, with Gran Circo Teatro, 15 April 1993 (first staged in 1992); Pedro Páramo, dir. Rodrigo Marquet, with La Loba Theatre Company, Santiago, 2 May 1993.

[5]For an example of this particular anthropological and archetypal interest in the mask, see: Roberta H. Markman and Peter T. Markman, Masks of the Spirit: Image and Metaphor in Mesoamerica (Berkeley: University of California Press, 1989); Donald Cordry, Mexican Masks (Austin: University of Texas Press, 1980).

[6]Francisco Nieva, "Sobre el realismo mágico en el teatro" in *Insula: Revista bibliográfica de ciencias y letras* (Madrid: April, 1969), Año XXIV, Number 269, 13.

[7]J. Rubia Barcia, "El realismo 'mágico' de "La casa de Bernarda Alba'" in *Revista Hispánica Moderna* (New York: Columbia University Press, Jan.-Oct., 1965) vol. 31, 385-398.

[8]Inmaculada Pertusa, "Una aproximación a las realidades mágicas propuestas en el teatro de Elena Garro" in *Explicación de Textos Literarios* (Sacramento, California: C.S.U, 1996-1997), 25:1, 105-115.

[9]Some of the commentaries are in the following publications: Hugo Carrillo, "Orígenes y desarrollo del teatro gautemalteco" in Latin American Theater Review 5/1 (U.S.A.: Kansas University, Fall 1971), 44-48; Orlando Rodríguez, "1945-1987: La creación de un lenguaje propio" in Escenario de dos mundos, 255; Rodrigo Silva, "Los fantasmas de Pedro Páramo," in *Arlequín* no. 2 (April 1993), 2; Carlos Miguel Suárez Radillo, Temas y estilos en el teatro hispanoamericano contemporáneo (Zaragoza, Spain: Editorial Litho Arte, 1975), 47-57, 107-118, 145-154, 267-278.

[10]Iván H. Jiménez Williams, "La máscara como imagen arquetípica en el texto espectacular: concretización dramatúrgica en el *Pedro Páramo* de Rodrigo Marquet" in Studias Humanitatis: Studies in Literature and Translation, ed. by Piotr Fast, et. al., University of Selisia Press, vol.I: 141-166, 1998.

[11]Patrice Pavis, Languages of the Stage: Essays in the Semiology of the Theatre (New York: Performing Arts Publications, 1982), 18.

[12]Keir Elam, The Semiotics of Theatre and Drama (London & New York: Routledge, 1988), 2.

[13]The publication I will refer to is: Isidora Aguirre, *Lautaro: Epopeya del pueblo mapuche* (Santiago: Editorial Nascimento. 1982). For the performance I use: Aguirre, Lautaro, videotape, dir. Abel Carrizo Muñoz, with PROTECHI (Producciones Teatrales Chilenas), Universidad de Chile, 7 April 1982; *Lautaro,* video, by Iván H. Jiménez Williams, Santiago, 1993.

[14]Isidora Aguirre, *Marichi Hueu (Nunca seremos vencidos): Epopeya mapuche y vida de Lautaro* in *Conjunto,* 46 (octubre-diciembre, 1980), 23-83.1

[15]I have three personal interviews with Isidora Aguirre in which she explains the use of masks in *Lautaro* and her other magic-realist dramatic texts as well as in her agitprop street performances (I. Aguirre, personal interviews, January-May 1993). In addition, I have one personal interview with Abel Carrizo Muñoz (A. Carrizo Muñoz, personal interview, 30 March 1993).

[16]Giselle Muñizaga, "Entrevista a Isidora Aguirre por Premio Eugenio Dittborn" in *Apuntes,* Santiago: Universidad Católica, June 1982, 89.

[17]The Mexican Juan Rulfo published his novel in 1955 (México, D.F: Fondo de Cultura Económica). For this study I use the following publication of the novel: Juan Rulfo, Pedro Páramo in Juan Rulfo: Obra Completa (Caracas: Biblioteca Ayacucho, 1977).

[18]Some of the sources for the play are: Pedro Páramo, dir. Rodrigo Marquet, with La Loba Theatre Company, Santiago, 2 May 1993; *Pedro Páramo,* video, by Iván H. Jiménez Williams, Santiago, 1993; Pedro Páramo Teatro La Loba (Santiago: BHA Impresores, 1993); Silva, "Los fantasmas de Pedro Páramo" 2; R. Marquet, personal interview, 1 May 1993; Jiménez, "La máscara como imagen arquetípica en el texto espectacular: concretización dramatúrgica en el *Pedro Páramo* de Rodrigo Marquet."

Chapter I: Chilean Drama and the Mask.

Objectives for Chapter I

To start, and for the most part of this chapter, I will give a historical overview of the use of masks in Chilean theatre and drama; my approach should display the relative continuity that exists in the use of masks since pre-Columbian times. For the sections on Other Popular and Folkloric Theatres as well as the section on the Inventory of Plasticity in Chilean Theatre: 1968 to 1993, I avoid a fully chronological order in order to better deal with the specific subject-matter. To place the Chilean uses of masks within a world context, I allude to indigenous masks as well as to mask traditions that have migrated to Latin America. The last section of this chapter briefly mentions the significance of the collective creation for the period in question.

Chilean theatre does not become significant until 1941. Although there are earlier nineteenth-century developments in that drama, their significance is not related to my area of interest which is the plastic element. I only mention shortly two forms of drama that develop in other parts of Latin America in the late-nineteenth century and that anticipate some of the plastic, dramatic and theatrical techniques in the twentieth century. For the twentieth century the use of masks in profesional theatre is ubiquitous and, thus, merits an entire section. In terms of Chilean pre-Columbian and colonial drama there are solely brief historical accounts of its existence. Thus, I simply mention the remnants of that drama in order to better present its Mapuche--American Indians from Chile--plasticity and embryonic dramatic manifestations. As well, I make references to the Chilean colonial development.

There are other models in Latin American drama that stand out in terms of a well-documented and a rich historical trajectory in drama. In what is today Mexico, Guatemala, Peru and Bolivia, one can find specific dramatic texts and performances which clearly point to a pre-Columbian drama. Chilean dramatists, directors and theatre companies use in their magic-realist dramatic texts and productions

an anthropological approach by incorporating many elements of the indigenous Latin American culture. Like their Latin American counterparts, Chilean artists in many of their magic-realist plays look towards the myths, the plasticity and the themes as well as the dramatic and theatrical techniques from their own popular and folkloric theatres or from other Latin American cultural traditions; furthermore, Latin American artists, in their eclectic approach towards drama and theatre, appropriate masks, costumes, makeup and other elements from sources outside the subcontinent.

In this chapter I emphasize the American Indian and Spanish dramatic elements to the detriment of the African element. I am not doing this because one is less important than the other, but because, in the case of Chilean drama, the African element is not so significant as the other two. On the other hand, a complete study of every element is beyond the scope of this thesis. Hence, I only make references to the African element in my discussion whenever pertinent.

Since the mask largely disappears in European drama from the mid-eighteenth to the late nineteenth century, I avoid any discussions of neoclassic, romantic, realist and naturalist developments. I base this observation on the fact that the European canon generally determines that of Latin America. Although an argument could be made about the use of masks in particular Ibero-American neoclassic and romantic works, one finds that in most cases masks become elements of decoration during these periods, losing their discursive or allegoric intent.

Some exceptions in the Ibero-American tradition are: the Chilean-Venezuelan Don Andrés Bello's *Venezuela Consolada* (pub. 1808), which has three allegoric characters; the Cuban Gertrudis Gómez de Avellaneda's *Baltasar* (1858), which uses Middle Eastern costumes; the Spaniards Francisco Martínez de la Rosa's *La conjuración de Venecia* (1834), which has Venetian carnival masks, and José Zorrilla's *Don Juan Tenorio* (1844), which has devil, shadow, ghost and half masks.[1] However, the use of masks in drama during those hundred and fifty odd years is sporadic and, except for Zorrilla's *Don Juan Tenorio,* it is not significant. Another exception

to note is that the use of masks in popular and folkloric theatre never disappears in Latin America.

This chapter also avoids, for the period prior to the twentieth century, making too many references to traditions which are aesthetically and thematically removed from the magic-realist text. Hence, I briefly touch on scholastic theatre, because there is a documented seventeenth-century Chilean *colloquy*. By *colloquy* I mean a written dialogue, as Erasmus's *Colloquies,* read at a colloquim or conference.[2] Otherwise, the scholastic tradition is only indirectly related to magic-realist drama and, therefore, not significant to my focus.

In addition, I shall not be concerned with the Spanish Peninsular dramatic tradition of the Rennaissance and the *Siglo de Oro* except as it relates to specific colonial productions. Allowing contextualizing remarks where indispensable, I will not pursue any in-depth study of this topic because it is beyond the scope of this chapter.

Pre-Columbian Drama

There is enough evidence in the artifacts, primarily in the form of sculptures and frescoes, in the codixes, and in the chronicles and commentaries of the fifteenth and sixteenth centuries to support the idea of a pre-Columbian drama.[3] The most famous representations of this drama in Latin America are the Mayan-Queché *Rabinal Achí* and the Quechuas *Ollantay,* Juan de Espinosa Medrano's *Auto sacramental del Hijo Pródigo*, Gabriel Centeno de Osma's *Yauri Tito Inga o el pobre más rico,* the *Utcka Paugar* and the *Tragedia del fin de Atawallpa (Tragedy of the End of Atawallpa).*[4] Since the development of theatre and drama is more complex in other Latin American pre-Columbian and colonial traditions than in Chile, Appendix A analyzes two of these texts, namely the *Rabinal Achí* and the *Tragedia del fin de Atahuallpa.* This analysis will help to illustrate the relevance of these texts for my later arguments on Latin American *magic realism* and the two case studies.

Many chronicles and commentaries of the fifteenth and sixteenth centuries comment on various pre-Columbian theatrical and scenic manifestations. Both Gonzalo Fernández de Oviedo and Fray Bartolomé de las Casas, for example, describe in their respective chronicles the Arawak *areítos* from the Antilles.[5] These were sung dances with embryonic elements of drama.

According to José Juan Arrom in his book Historia del teatro hispanoamericano: época colonial, the *areítos* have in their mimicry, plasticity, song and orgiastic characteristics a similarity with the feasts from which Greek comedy originates (Arrom 10). These forms of comedy were also popular in Mesoamerica where they were known by the same name or by the term *mitote*. In the Empire of Tawantinsuyo--the Incas--they were known by the name of *taqui* or *aránhuay* (Arrom 17-19 and Arróniz 32).

As well, Chile had a form of *areíto*. Father Diego de Rosales in his Historia del Reyno de Chile (1674) writes that the Mapuches used to build small platforms called *meliu* on which they staged embryonic forms of drama.[6] Francisco Pineda y Bascuñán in his *Cautiverio Felíz* (pub. 1673) describes these platforms in detail and explains how they were used to enact dances, chants and masked performances.[7] From these writings it is believed that the performances were primarily a form of *pantomime* (Pereira 16).

According to Pereira Salas the mimodrama genre developed by the Mapuches has a similar function as the *fabulae salticae* of Ancient times which in later periods were understood as *ballet* and simply *bailes* in seventeenth century Spain (Pereira 16). González de Nájera describes one of these pantomimes as follows:

> La gente anda a la redonda de los bancos por un espacio del campo, mujeres y hombres todos en hilera, con figuras y disfraces tan varios, ridículos y disparatados que no se pueden bien referir; unos andan cubiertos de pieles de fieras con las cabezas boquiabiertas que caen encima de las suyas, mostrando sus grandes dientes; y otros de la misma manera con pieles de cabrones de deformes cuernos; otros traen estas prendas de cuero semejantes en su hechura a las de cuero, cubiertas por fuera unas de plumas amarillas, otras coloradas y verdes.[8]

Thus, it is clear that the Mapuches used masks and costumes in their pantomimes.

The characters that developed from these pantomimes were the wizard, the juggler and more generic characters comparable to the characters in the *commedia dell'arte* (Pereira 16). P. Rosales writes:

> a la hora de la.... comida entraba por una escalera al hombro de las cuadrillas, un muchacho tiznado y vestido a lo gracioso y bailando y cantando le llevan todo dando vueltas a la casa y dando baya a las demás cuadrillas... y el muchacho o *matachín* conociendo el lance, da un salto con tiempo, y todo es fiesta y risas, conque se acaba el entremés (Diego de Rosales, I, 150).

Diego de Rosales identifies the harlequinesque figure with a *matachín* (a clown, a buffoon). Pineda y Bascuñán describes them as:

> estos danzantes ridículos que traían ceñidas a las cinturas unas tripas bien llenas de lana, y más de tres a cuatro varas, a modo de cola colgando, tendida por el suelo; entraban y salían por una y otra parte, bailando al son de los tamboriles, dando coladas a las indias, chinas y muchachos, que se andaban tras ellos haciéndoles burlas y riéndose de su desnudez y desvergüenza (cited from Medina 302).

From this one concludes that the Mapuches had a stage code which included masks and costumes as well as a generic comic character. These comic figures are the ceremonial clowns that exist in most cultures throughout the world.[9]

Father Juan Tovar in the *Códice Ramírez* gives an excellent account of these pre-Columbian *gracioso* characters in Mexico:

> salían los representantes y hacían entremeses, fingiéndose sordos, arromadizos, cojos, ciegos, mancos, viniendo a pedir sanidad al ídolo, los sordos respondiéndole adefesios, y los arromadizos tosiendo y sonándose, y los cojos cojeando decían sus miserias y quejas que hacían reír grandemente a los del pueblo. Otros salían en nombre de las sabandijas, unos

vestidos como escarabajos y otros como sapos y otros como lagartijas, etc., y encontrándose allí, referían sus oficios....[10]

Clearly, the American Indian clownish figure had plastic, comic and satiric characteristics in their masks, costumes and movements.

Colonial Drama

There is no doubt that the American Indian population was receptive to drama, because it was already an innate part of its culture; theatre and embryonic forms of drama being already a popular form of ritual or entertainment in this hemisphere.

In the sixteenth century, most of the Spanish theatrical production was dedicated to the conversion of the American Indian population through liturgical theatre.[11] This became the norm during the early phases of colonialism. Another norm which the Spaniards introduced was to have the female roles represented by young males. This was the norm until the late sixteenth century.[12]

After the conquest, there were three groups dedicated to theatrical productions in Latin America: the missionaries, the scholars and the *criollos* (Creoles). Of these three groups, the Franciscan missionaries were the first to produce syncretic performances which used the *areíto.* Thus, the *areíto* does not disappear completely, but, instead, is absorbed by the *auto sacramental.*

J.J. Arrom points out that the conquest destroyed the proper development of the *areíto* and other forms of drama from this hemisphere. However, he also recognizes the pre-Columbian influence in the *auto sacramental* and in such popular theatre forms as *El Güegüense* from Nicaragua and the *Ollántay* from Peru (Arrom 21). Since the colonial *auto sacramental* is relevant to many magic-realist works, Appendix B briefly discusses some of its elements introduced from Spain and its American Indian features; it also analyzes *El juicio final (The Last Judgment),* which is the earliest-documented Nahuatl *auto.*

Religious drama in the New World was composed primarily in the viceroys of Peru and New Spain--present day Mexico, Guatemala

and the U.S. South-West.[13] The only sizable collection of scripts comes from New Spain. Generally, the *autos* were of mediocre literary quality but very rich in syncretic visual elements and poetic imagery (Ravicz 29).

Liturgical drama in Latin America adopted these distinctive syncretic traits around the 1530s, 1540s and 1550s (Arrom 24-48). These characteristics were retained until performances were prohibited in 1765.[14] However, this tradition continues to the present with the use of syncretic masks in festivals, masquerades, popular and folkloric drama.[15]

During the colonial period Spanish theatre companies traveled around the growing cities of this hemisphere and, thus, established theatrical codes for masks and costumes. This influence was reinforced by a public that was Spanish and *criollo* (Creole--people of mixed blood or born in Latin America). Thus, the *encapuchados* and the females dressed as men in some of the *comedias* of Lope de Vega, the stone ghosts of Tirso de Molina's *El burlador de Sevilla y convidado de piedra,* the different animal masks of Calderón de la Barca's *mojigangas* became codes recognizable by an urban audience attached to European taste.

Criollo drama developed regardless of the Spanish imperative. Although I will not discuss here the syncretic elements and plasticity of *criollo* drama, it is important to mention that the best works come out of the Baroque epoch. The most famous work in *criollo* Baroque drama is Sor Juana Inés de la Cruz's *Loa para el auto sacramental de "El Divino Narciso"* (staged 1688 and pub. 1690).[16] The *loa* compares in his attributes the god of war and of the seeds *Huitzilopochtli* to the figure of Christ. Sor Juana's *loa* is an exquisite example of Baroque composition mixed with American Indian plastic elements. The play combines Spanish and American Indian imagery, masking, makeup, costumes, coreography, music and dance in a world inhabited by allegorical and mythological characters. Countess de Paredes, wife of the viceroy of New Spain, asked Sor Juana to write this *auto* for the Spanish Court; the *auto* was represented at the Madrid Court in 1688 (Suárez Radillo, *El teatro barroco...* I: 112).

Colonial Chilean theatre is insignificant when compared to that of New Spain and Peru. The protracted wars between the Mapuches and the Spaniards did not allow for liturgical theatre to develop until the late seventeenth century (Pereira 37, 103 and Suárez Radillo, *El teatro barroco...* III: 599). Theatre in Chile is practically non existent in the sixteenth century and exists sporadically during the next two centuries until the mid-nineteenth century (Suárez Radillo III: 600).

Another reason for this late development was the clerical opposition to theatre in Chile (600). Consequently, many Chilean aritists like others from the south cone of South America look for inspiration towards Mexico, Peru, Bolivia and Guatemala when in search of a pre-Columbian or syncretic dramatic model.

Under colonialism one can almost refer to theatre in Chile as a form of embryonic drama which was enacted primarily during Easter and festivities related to the upper classes such as the arrival or marriage of a member of the aristocracy or the arrival of a new member of the clergy (Suárez Radillo 599-607). These festivities were generally celebrated with mystery plays, *entre'acts* and mummeries which used masks, makeup and costumes.

There is historical evidence of *loas, autos, sainetes, entremeses, mojigangas,* farces and *comedias* produced or brought from Spain during this period (Pereira 37, 103 and Suárez Radillo, *El teatro barroco* 609-613). *Comedias,* for instance, were represented throughout the seventeenth century. However, as Carlos Miguel Suárez Radillo points out the chronicles do not mention the titles or the authors (603). As well, there is evidence from the chronicles that carnivals were celebrated throughout the country (612).

In spite of the difficulties faced by colonial Chilean theatre in its formative period, there are theatrical manifestations worth mentioning in relationship to the mask. Eugenio Pereira Salas discusses, as part of the scholastic repertoire, two colloquies that date back to 1612.[17]

On the first of March, 1612, a colloquy was represented in the Franciscan Seminary of the *Angeles Custodios* and on the tenth of November of the same year another colloquy was represented at the

Jesuit school *Colegio Máximo de la Compañía de Jesús* (Pereira 22-23). The first one is titled *Coloquio del Angel de la Guarda* and the second one is titled *Coloquio del Hijo Pródigo.* Although there is no reference to any plastic elements in these two pieces, it is generally assumed that scholastic theatre used masks, costumes and emblems to depict allegoric characters (Pereira 22-23).

The *Coloquio del Hijo Pródigo,* just as the *Auto sacramental del Hijo Pródigo* by the Peruvian Juan de Espinosa Medrano, belongs to a theme that was constant through the late Middle Ages and continued into the Baroque epoch (22). Conversely, the theme of the Guardian Angel in the *Coloquio del Angel de la Guarda* was not as popular outside scholastic drama (23).

Between August 28 and September 20, 1635, a festival took place in homage of San Francisco Solano who was proclaimed patron of Chile (Suárez Radillo, *El teatro barroco* 602). Father Diego de Córdova y Salinas reports that during the festival there was use of masks of giants and dwarfs as well as of a monster with seven heads.[18] The symbolism of the *baroque* spirit is also present in a series of masks representing the three elements. Thus, fire is represented by displaying fire torches, water by allowing it to flow from an opening in a *búcaro* (a vessel), and earth by wearing green costumes and carrying a cornucopia full of fruits. Other uses of costume are to symbolize the four seasons, pagan gods such as the sky, the sea and hell (602-603).

According to Pereira Salas in 1663 an *auto* is represented titled *El Pastor Lobo (The Werewolf Shepherd)*--probably based on Lope de Vega's eponymous play.[19] Angel Pereda, Captain-General of Chile at the time, spent a lot of money on costumes and set design (Pereira 27-28). The *auto* had seven allegoric characters, namely the Werewolf Shepherd or the Devil, his acolytes Appetite and Indolence, the Female Lamb and her helpers Will and Solicitude and, finally, the Good Shepherd or Jesus Christ. The Devil, for instance, wore a scarlet cloak with horns on his head and Solicitude dressed as a buffoon to represent a *gracioso* (28).

The plot begins with the Werewolf Shepherd courting and pursuing the Female Lamb. She escapes in fear and faints. Soon

after the Female Lamb is rescued by Solicitude and when she recovers she declares her chaste affection for the Good Shepherd. This ending is symbolic of the Christian redemption by love and divine grace which is usually found in pastoral poetry and drama.

What is more significant about colonial theatre in Chile is that from the late Baroque spring three classes of actors that will define the twentieth-century national theatre, namely professionals, university students and blue-collar workers (Suárez Radillo, *El teatro barroco* 605). The last two classes of actors are a significant landmark in Latin American history. Chile will have the first and best established university-based theatrical movements of any Latin American country in the twentieth century. The working classes, on the other hand, also organized to produce what became the strongest political and social theatre of its class in Latin America. Thus, the colonial period is not only important in introducing new developments in drama, but also in contributing to the future course of Chilean theatre.

Other Folkloric and Popular Dramatic Manifestations

In addition to the *autos* and scholastic theatre, masks and costumes were used in ecclesiastical ceremonies, processions, pageantries, masquerades, dances and other drama, such as *mojigangas,* mysteries, preludes, *comedias* and tragedies with Biblical, mythological or allegorical themes. Folkloric and popular theatres absorb liturgical theatre and a number of other dramatic manifestations and, in many cases, transform their original sacred features into profane performances. Although I will not spend much time discussing different forms of folkloric and popular theatres, it is important to point out that their origins are syncretic and that the use of masks, costumes and makeup is ubiquitous.

As well, folkloric and popular dramatic manifestations are the major source of inspiration for Latin American *magic realism.* After all, it is primarily from folkloric and popular theatre that dramatists have become aware of pre-Columbian theatre as well as many of the syncretic forms of liturgical and colonial drama.

However, folkloric and popular theatres have also given birth to forms of dramatic expression which have a strong African element. It is then appropriate to at least mention some of these dramatic expressions.

There are many folkloric and popular dramatic manifestations in Latin America. Among these syncretic dramatic expressions are: the *diabladas* from Chile, Peru and Bolivia; the *autos,* particularly the extant piece of the *auto de Los Reyes Magos (Auto of the Wise Men from the East)* from different parts of Latin America; the *Baile de moros y cristianos* from Mexico and Guatemala; the Nahuátl-Spanish *El Güegüense* from Nicaragua; *El juego de los Congos* from Panama; the *mojigangas* from Cuba and Colombia; *El Tamunaque* from Colombia; the *Mama Negra* from Ecuador; *Los negritos* from Peru; *El candomble* from Brazil, Argentina and Uruguay; the *mascaradas* from Central America; the *diversiones* and the *diablos danzantes* from Venezuela; and the carnivals from Brazil, Cuba and other parts of Latin America.[20]

All of the above popular and folkloric dramatic expressions have masks of Spanish origin, African origin (Bantú masks), American Indian origin, or a syncretism of portions from one or more of these sources. A brief look at the *mojiganga* should help explain the particular development of these folkloric forms in Latin America. The *mojiganga* was a short burlesque play that was very popular in Spain in the sixteenth century and was presented as an *entr'acte (intermezzo)* well into the seventeenth century. It has undergone a particular development in Cuba where it is imbued with African masks, dances and pantomime.[21] In Colombia the *mojiganga* is a mixture of American Indian and Spanish elements.[22] Enrique Buenaventura's *A la diestra de Dios Padre* is a good example of a magic-realist play which uses the *mojiganga* as a source of plasticity and dramatic expression (Buenaventura 11-94).

Folkloric masks in Chile come from three places. One is in the north, namely from "La fiesta de la Tirana;" the other is in the Mapuche region in the south; and the last is in the town of Lota, four hundred kilometres south of Santiago.[23] The Chilean dramatist Luis Alberto Heiremans, for example, uses a devil mask from "La fiesta

de la Tirana" in his play *Versos de ciego* (1961).[24] Devil masks in "La fiesta de la Tirana" and in other *diablada* festivals from the Andean highlands are not the product of Dantean demonology, but a physicalization of the Quechua god of the Underworld *(Uk'u-Pacha),* namely Huari.[25] On the day of Corpus Christi "Huari emerges from his kingdom and identifies himself with the Devil Dancers" (Delgado 137-138). These ritual masks used by the Devil Dancers are extra-linguistic symbols which allow Huari to manifest himself (137-138). Heiremans' play attempts a form of epiphany by reviving religious or mythological fervors (Castedo 91-92). However, in a magic twist his characters find their epiphany through a non-Western Devil mask (92).

According to Peter Fingesten in his book The Eclipse of Symbolism the bulging eyes of the Devil Dancer masks:

> mock and shock yet suggest at the same time that, behind their grin and their hollow eyes, another truer reality lies hidden.... the open eye, whether exaggerated or not, indicates power. Open eyes symbolize the projection of the powers of the soul outward. Half-closed or closed eyes, on the other hand, symbolize the retraction of the soul inwards.[26]

In Heiremans's play the Huari-devil mask maintains some of its original function by being used as a symbol of the powers of the soul. The mask serves to call forth an epiphany through its symbolic and physical presence. Therefore, this mask exists as a metatext and as part of a dramatic text.

Charles Merewehter says that "The attraction towards popular culture lies in a perception that myth and magic represents the experience of the present and the power to transform the real. In these images history is condensed."[27] This attempt at capturing the popular and the folkloric plastic element is not unique to Latin Americans. It is present in European plays, such as Federico García Lorca's *Bodas de sangre* (1933) and *La casa de Bernarda Alba* (1935) as well as Ariane Mnouchkine's *The Clowns* (1969). In these plays the difference with the folkloric element *per se* is that the artist recontextualizes it to fit another purpose or to validate its message in a contemporary context.

Late Nineteenth-Century Developments

Throughout the nineteenth century the prevailing attitude among the Latin American elite was one of emulation, based on the assumption that European culture was more advanced than New World traditions. However, there are two significant forms of drama which develop during the last half of the nineteenth century, namely the *sainete criollo* from Argentina and Uruguay and the *teatro bufo* from Cuba and Puerto Rico. Both the *teatro bufo* and the *sainete criollo* are significant plastic and dramatic nineteenth-century manifestations which anticipate many of the breaks with illusionist drama that characterize magic-realist and other twentieth-century dramatic texts. Such parallelisms are present in the challenge to the proscenium-arch stage and in a rich plastic language; moreover, the the *teatro bufo* and the *sainete criollo* develop a plastic language which bears similarities with the *commedia dell'arte* and other traditional forms of drama.

Towards the end of the nineteenth century the Spanish *género chico* influences two forms of Latin American theatrical productions, namely the *sainete orillero* or *sainete criollo* from Uruguay and Argentina and the *teatro bufo* from Cuba and Puerto Rico.[28] The *género chico* was a popular Spanish form of light dramatic entertainment derived from the *sainete* in which emphasis is placed on melodrama, music and popular character types (Hartnoll 203). It dates back to 1868 and it consists of one-act scenes of everyday life. In most instances the drama is a form of caricature (203). For the purposes of this study, I focus briefly on the *teatro bufo* because of its clear connections to some magic-realist dramatic works. However, I must point out that both the *sainete criollo* and the *teatro bufo* are important pre-modern dramatic manifestations which, like the magic-realist dramatic works, subvert the official culture.

The *teatro bufo* originates in Cuba in the late 1860s and spreads to Puerto Rico in the 1880s.[29] Through its assimilation of the *género chico*, the Minstrel Shows and Afro-Cuban elements, it brings into its play-within-a-play performances a concept of the

mask similar to the Roman *persona* (Huidobro 72-73; Leal, La selva oscura 15-21, 231-276). Three Latin American types spring from this concept of *persona:* the *negro bueno* or *negrito* (good black man), the mulatto female--a *mestizo* between blacks and whites--and the *gallego* (Bonilla 88).

Similar to the minstrel shows, a white person with black mask impersonates the *negro bueno.* The *negro bueno* together with the mulatto female and the *gallego*--a buffoon type from Galicia, Spain--belong to the lower strata of society. This focus on the lower strata of society has a democratizing effect, because it erases racial distinctions and, at the same time, it becomes a satire of the official Spanish white culture which rules the two colonies.

The *teatro bufo* develops into a musical distinguished by parody, satire, dance, caricature and the use of popular language and music such as *la guaracha, el danzón, la conga, el yambú* and *la cuadrilla* (Leal, *Breve historia del teatro cubano* 76 and *La selva oscura* 231-242). Instead of the proscenium-arch stage of permanent theatres, the *teatro bufo* theatre companies now and then choose the poor quarters of Havana; the abandoned slave barracks, the slipper stores, the *bohío* (Indian hut) and the modest houses of private individuals serve as stage (Leal, *Breve historia...* 75).

Rine Leal compares the *teatro bufo* to the *commedia dell'arte,* because it has a collection of improvised situations and masks, specially in the characteristic black masks on white faces and in the buffoon costumes (Leal, *Breve historia...* 74-76). Generally the masked characters appeared like their Minstrel Show counterparts in the music portions interpreting through dance, music, pantomime and lyrics the gist of each scene, thereby creating a play-whithin-a-play.

The buffoon costume consisted of long loose white trousers, long black coat, colourful bow tie, pointed black shoes and a small version of the tall black silk top hat (Leal, La selva oscura 276). This costume is suggestive of the *pachuco*--young Chicano--zoot suit in the 1940s. Later, Luis Valdez's Teatro Campesino will use this attire in the 1970s play *Zoot Suit.*[30] Incidentally, many Chicano and Latin American plays use these particular costumes as

instruments of social and political satire. For example, some of the pimps in Andrés Pérez's *La Negra Ester* (staged 1988-1989 and published 1989) wear *pachuco* style zoot suits.[31]

In the case of the Cuban buffoon, an adaptation of the traditional minstrel show costume--tight striped trousers, waistcoat and tall white hat--to the caricaturesque Afro-Cuban *Creto Gangá* costume--long worn jacket with raised collar and double rows of buttons with white pans--served as models for a satiric version of the upper-class male evening dresses. These evening dresses were the dandy white tie, black tail coat and trousers, the fashionable black or gray overcoat or simply the three-piece suit.[32]

As well, many *teatro bufo* pieces included Afro-Cuban *mojiganga* and carnival costumes as part of the choreography (Leal, La selva oscura 231-304). Through this rich choreography Cubans represented some of their popular theatre elements as well as their social inclinations. Beginning in the late 1870s, many of the *bufo* theatre companies manifest their nationalist fervor, thereby adding a political dimension to this dramatic genre.

In retrospect this type of early eclectic theatre is significant to the development of Latin American drama in the twentieth century. For instance, the Cuban dramatist Raúl Pomares combines in his magic-realist play *De cómo Santiago Apóstol puso los pies en la tierra (Of how the Apostle Santiago placed his feet on the ground)* Cuban popular farces with elements of the *teatro bufo,* the Bread and Puppet theatre and of the Vietnamese *hat cheo* peasant theatre.[33]

The Cabildo Teatral de Santiago produced the play in 1974 to depict in a carnivalesque scene the magic of folkloric and popular types like *la bruja*--the witch--, *Ño Pompa*--a Jack-of-all-trades who personifies popular wisdom--and the Apostle who is the symbol of war and fertility in the city of Santiago. Other characters are pirates, horses, *kokoríkamos*--antelope African characters--, Afro-Cuban *mojiganga* hobby horses, giants and *mbaka*--African dwarfs (Leal 169). What appears as a political conflict between the popular

beliefs and the state ideology finds a solution in the joyous and colourful carnival.

Pomares's carnival-play follows a liturgical drama structure with a sung prologue and epilogue. The middle portion mixes time and space in the farces while the street theatre actors move according to the rhythms of the masquerade (168). *De cómo Santiago Apóstol puso los pies en la tierra* was successful in relating the magic of the carnival to the political reality of the city. In recognition for its theme and choreographic elements, the director Ramiro Herrero won in 1975 the first price of the Premio del Panorama de Teatro y Danza (168).

Twentieth-Century Developments

This sextion mentions a number of plays from the first half of this century until 1993 in order to show the plastic development of the Chilean magic-realist dramatic text under its particular theatrical and political ambience.

Many twentieth-century dramatists have employed the mask as an integral device to the performance or as a complement to a play's theme.[34] In most cases masks have been used to portray modern aesthetic, social and psychological concerns even when reflecting on theatrical conventions of previous historical periods (Harris 1).

What has become characteristic of these experimentations with verbal and non-verbal codes is the interplay of modes of expression which depart in various ways from the realist-naturalist paradigm. Many dramatists and directors successfully led the way this century in showing the efficacy of the mask in drama and its performance. Among the most valued Western directors and dramatists in Latin America, particularly for their use of plastic elements, were Vsevolod Meyerhold, Gordon Craig, William Butler Yeats, Jean Cocteau, Jaques Copeau, Evgeni Vakhtangov, Max Reinhardt, Eugene O'Neill, Marcello Moretti, Kenneth Macgowan, Antonin Artaud, Tyrone Guthrie, Luigi Pirandello, Federico García Lorca, Erwin Piscator and Bertolt Brecht.[35] Through these foreign

influences a new generation of dramatists flourished in Latin America.

From the late 1920s to the 1930s various independent theatre companies in Brazil, Mexico, Cuba, Puerto Rico and Argentina challenge the naturalist-realist paradigm by freely incorporating some of the Western experiments with masks in drama.[36] These theatre companies are: the Teatro de Brinquedo (1927) in Brazil; the Teatro Ulises (1928) and the Teatro Orientación (1932) in Mexico; the La Cueva theatre company (1928) in Cuba; and the Teatro del Pueblo (1930) in Argentina. Chilean drama in the 1930s and 1940s follows suit by expanding its repertoire to include mostly foreign but, also, some national modern plastic, thematic and stage innovations.[37]

For many decades imagist productions dominate the use of the plastic element in Chile. One of their contributions is the use of the technology developed to create the effect of a dream image on stage, namely the technique of dream projection. The use of light to make images visible and real is the technique of dream projection (Harris 90-94). Generally the magic-realist text uses the technique of dream projection to depict the supernatural. This technique was first used in Europe by August Strindberg in his play *Ett drömspel (A Dream Play* [1902]) as a response to a new awareness of mental and emotional states.[38] This awarenes begins with Sigmund Freud's publication of his Interpretation of Dreams in 1899.[39]

During the 1930s and 1940s in Chile the progressive break with illusionist theatre appears in social and political satires, psychological and historical dramas. In many of these plays the dramatist seeks a confrontation between the world of illusion and the world of reality. In 1934 Vicente Huidobro, for instance, publishes in Santiago the comedy *En la luna (On the Moon)* which uses surrealist dream techniques and interior monologues to create a political farce.[40] The play has bas-relief shadow masking in order to give the appearance of a third dimension when, in fact, it is two-dimensional. Vicente Huidobro achieves this technique by projecting with electric light bulbs shadow figures onto a translucent screen.

Benjamín Morgado in his one-act play *7-4-2* (1937) creates an expressionist stage that revolves around the inner psychological realities of a convict.[41] The convict manifests his suffering through a dialogue with a sunlight prism that filters into his cell. Also, both his shadow and the chorus participate in the action; meanwhile, the wardens who represent the other human figures refrain from communicating with the protagonist. Unlike the masking in Huidobro's play, the shadow figure in this case produces a stylized and reduced image, because it is just projected on the wall.

José Ricardo Morales, the Spanish-Chilean dramatist, uses like Huidobro surrealist techniques to explore the worlds of fiction and reality in his plays *El embustero en su enredo* (1944) and *Burlilla de don Berrendo, doña Caracolines y su amante* (1939).[42] For the latter, he uses puppets which refuse to obey the instructions of the puppeteer. Don Cristóbal, one of the puppets, in an aside says to the audience: "se ha producido, inopinadamente, en la farsa que representamos, el conflicto de la realidad exterior con la realidad inventada del arte" (Morales, *Burlilla...* 24). Here the world of fiction takes a conscious presence on the stage and, thus, breaks with established illusionist conventions. As in Luigi Pirandello's *I Giganti della Montagna (The Mountain Giants* [1937]) and *Sei personaggi in cerca d'autore (Six Characters in Search of an Author* [1921]), Morales's play reflects on the difficulty that exists in creating frontiers between reality and fiction (Harris 116 and Fernández 32-33).

This constant juxtaposing of reality and fantasy becomes widespread in Latin America. The Argentinian Roberto Arlt in his three-act play-within-a-play *Trescientos millones* (published 1932) uses masks to depict concrete characters.[43] La Sirvienta (The Maid), the main character, is caught between the worlds of fantasy and reality. In her moments of reverie she confronts characters that allow her to escape from everyday reality. The masked characters she encounters are the Demon, the buffoon, a carnival queen, Cubic Man and Death. All these characters appear in costumes that serve to degrade and satirize their roles.

In 1941 Chile fully joined the Latin American modernist movement in drama with the creation of an experimental theatre group at the Universidad de Chile.[44] Starting in the 1950s, no other country in Latin America can claim such a widespread academic influence in theatre for at least three decades.

The visits to Chile of the Catalonian actress Margarita Xirgu in the early 1940s, of the Mexican muralist David Alfaro Siqueiros from 1941 to 1942, of the Ballet Joss in 1940 and of the actor and director Louis Jouvet in 1942 had a definite influence in giving a modern character to the Chilean productions. Chileans find in the new plasticity brought primarily by Xirgu, Jouvet and Siqueiros, a language to communicate modern ideas; a language confirmed with time by exposure to other Latin American and Western influences.

Margarita Xirgu introduced Chileans and other Latin Americans to Federico García Lorca's rich choreographic theatre based on popular themes and Spanish cultural idiosyncracies; Lorquian innovations included new concepts of makeup, costuming, lighting and even scenographic sketches from Salvador Dalí as well as the recontextualization of puppet shows and other popular elements.[45]

Jouvet brought Jaques Copeau's modern experiments with *commedia dell'arte* and *no* masks (Piña 77). His contribution was primarily in the use of masks to train actors in character development, clowning skills, body movement, improvisation, *no* drama techniques to prepare actors for classical acting and the use of the *masque neutre* to represent the inner core of human reaction to outside objects and situations. Underlying these European and Oriental influences was a genuine interest in the plastic elements and idiosincracies of present and past popular culture.

David Alfaro Siqueiros spent two years in Chile painting in Chillán his mural *Death to the Invader* (Rochfort 185-188). The mural is particularly interesting, because it depicts various Aztec heroes wearing masks and Mapuche heroes in a dramatic *baroque* style. In the style *per se* one finds the fusion of Italian *quattrocento* painting, Mayan massive horizontal figurative composition, the colonial Baroque palette and modern concepts of plastic integration through sculptural movement and linear rigidity.

This eclecticism in style and presentation of the indigenous element is something that pervades most Chilean and other Latin American magic-realist dramatic texts. Thus, Siqueiros' painting in Chillán is one of the many early contributions of the visual arts to Chilean drama.

Ironically, Chile and most of Latin America gained from the Spanish Civil War and World War II. Spanish refugees like the dramatists José Ricardo Morales and Leopoldo Castedo and Chilean pictorial artists and architects like Roberto Matta and Nemesio Antúnez respectively arrive from Europe and the U.S. to help establish also the modern plasticity in Chilean drama and its performance. All of these people contributed in one way or another to the creation of the modern Chilean stage.

An outcome of these innovations is a more sophisticated *mise-en-scène* which questions the proscenium arch together with its pseudo-realistic depictions. For instance, from 1939 to 1979 many of the directors of the Universidad de Chile staged the mass spectacles of the *Clásicos Universitarios*.[46] These were skits made with gigantic puppets presented at the National Stadium of Santiago. Incidentally, the stadium has a capacity for eighty thousand spectators which, like in a Roman Circus Maximus, should give an idea of the huge dimension of the event. In some of the scenes there were three to five people inside the mechanical puppets.

The plots of the *Clásicos Universitarios* were politically motivated (Obregón 7-9). What is clear from the impact of the *Clásicos Universitarios* is that a fascination with new plastic concepts drew the attention of Chileans and resulted in the use of the medium to communicate with a large number of spectators (5-9). Experiments like this one broke with the traditional drama dominated by Lucho Córdova's Spanish *sainete* and S. Piñeiro's realistic comedy (Luz Hurtado, *Teatro chileno...* 10).

This kind of representation with giants is not unique to Chile. Liturgical theatre used giant monsters. The Catalonian *entre'acts* of the nineteenth and twentieth centuries have *gegants*--giants--and *nans*--big headed caricaturesque masks called *cabezudos* in Spanish--in them. This plasticity exists in the Spaniard José

Echegaray's (1832-1916) socio-Romantic production *Gigantes y cabezudos,* in the British Peter Brook's *US* (1966), in the North Americans Peter Schumann's Bread and Puppet Theatre and Luis Valdez's Teatro Campesino, in Isidora Aguirre's Los Cabezones de la Feria, in the giant figures on stilts of Andrés Pérez's *Popol Vuh* and in Horacio Videla's giant horses, dragons and insects in *El sueño de Clara.*

The assimilation of non-traditional Western paradigms gives place to new ways of conceiving the stage; moreover, the new paradigms result in further experimentation in which the plastic element is used to support various discursive and aesthetic aspects of the dramatic texts and their performances. However, the applications of masks in Chilean and the rest of Latin American works are sporadic and occur quite late when compared to their European and North American counterparts.

It is not until the late 1960s that dramatists, theatre companies and directors begin to use modern plastic developments in a considerable number of works. These uses of masks become particularly significant from the 1980s onwards.

Masks for a magic-realist dramatic stage appear slowly in Chile. The first innovations come from Federico García Lorca's drama through Margarita Xirgu's performances in Santiago in the early 1940s.[47] However, it is not until the late 1950s and early 1960s that Chilean professional theatre produces magic-realist plays with masks. The first innovations in this area are by the dramatist Luis Alberto Heiremans in his plays *Moscas sobre el mármol* (1958), *Versos de ciego* (1961) and *El tony chico* (1963).[48] In *Moscas sobre el mármol* he uses a ghost costume. For *Versos de ciego* one of the characters dons a Devil mask from the *diablada* of *la fiesta de La Tirana.* In *El tony chico* the play uses a giant mask and clown makeup. Heiremans uses folkloric and popular characters in these three plays. In the course of this study it will become clear that the use of folkloric, popular, historical and legendary characters is one of the characteristic features of Latin American *magic realism.*

It is not until 1969 with Silva's *El Evangelio según San Jaime* and Aguirre's *Los que van quedando en el camino* that experiments with different masking techniques become a dominant factor in magic-realist drama. These experiments continue until 1973. From September of that year until the late 1970s there is a decline in the use of masks. Beginning in the early 1980s Juan Edmundo González and Andrés Pérez, directors of the Teatro Urbano Contemporáneo (TEUCO), reintroduce masks through their politically subversive street mimodramas.[49] Later, Isidora Aguirre's *Lautaro* (staged 1982) and Edmundo Villarroel's *Nerón de hiedra* (staged 1983) inaugurate a period rich in masks.[50] In the last thirteen years there has been an unprecedented use of masks in Chilean theatre.

In the late-1960s a considerable number of dramatists, directors and theatre companies begin to use masks in their plays. A brief look at a play staged by DETUCH provides evidence of these experiments with masks. In 1969 the Chilean director Pedro Orthous staged Jaime Silva's *El Evangelio según San Jaime (The Gospel according to Saint James)*.[51] The subtitle of the play is "Los trabajos de don Demonio y don Jesucristo" ("The Works of Mister Devil and Mister Jesus Christ"). Written in Chilean *huaso* verse, the play is a two-act satire of the New Testament. The stage directions call for a Heaven and a Hell mansion surrounded by a *fonda* which is a typical Chilean inn where people enjoy folkloric dance and music (Silva, *El Evangelio según San Jaime* 7, 9, 14).

The purpose of the play is to question traditional religious and social values. Mary's Immaculate Conception, for instance, is the result of the meeting in the garden with a phallic rooster called "Gallo Intrusivo" (Silva 21-22). On the other hand, the Christian God appears here as a tyrant and large landowner. In the "prologue" to the play one reads: "Con lazo de viento fino/ fue amarrando por placer/ los espacios de su chacra/ para conocerlos bien" (Silva 2). There in his *chacra*--a small isolated farm--, God creates a hierarchy in which he demands absolute submission from all the angels (4). Eventually, Lucifer and some of the other angels rebel. God and his loyal angels respond to the rebels by replacing their angelic features with grotesque characteristics (5).

In the narrative or diegetic sequences as well as in the dialogues of the play, God becomes an allusion to the abusive Chilean and, by extension, Latin American *patrón*--landowner. Conversely, Jesus Christ represents a revolutionary hero whose mission is to incite rebellion among the peasants to overthrow his tyrannical Father.

The play includes angels with wings and church vestments, peasants dressed in their characteristic simplicity, authority figures dressed as *huasos--cowboys--*, and various symbolic and allegoric characters wearing costumes with features that help identify them.[52] Satan dons a red *huaso* outfit and an animal-like mask. He takes an ambivalent role by joining forces with Jesus Christ (Silva 36-40). Once they achieve their goal, both Christ and the Devil together with other symbolic and folkloric characters celebrate with a *cueca* which is a Chilean folk dance. Hence, Silva in this satire modifies traditional Western icons. This hybrid of segmented settings in conjunction with the masks, costumes and a multi-level technique of narration results in an epic form of production which makes an illusionist set impossible.

Unlike medieval liturgical drama the symbolic masks, costumes and actions of Silva's characters do not support the Christian belief system. On the contrary, this satire deflates the Christian metaphysical apparatus by using folkloric Chilean culture in order to question outmoded beliefs about an omnipotent and jealous God. As an allegory of the Bible, it also denounces the role of religion in maintaining the privileges of the rich and the powerful (Fernández 116). The physical mask here is an extra-linguistic possibility which has implications in the actual staging of the play.

As one can imagine, the play provoked a real public outcry that year.[53] Some spectators used tear gas and stink bombs on the opening night. Later, throughout the provincial tours of the play, there were demonstrations, televised attacks from the Opus Dei and masses to plea for divine forgiveness and intervention (Ehrmann 82-83). However, the play was a great success with an audience record of about 41,500 spectators (83). Its allusion to the overthrow of a tyrannical system by the peasantry through the use of a grotesque

version of the New Testament reveals the intensity of the political climate in Chile. A silent majority made up of much of the middle and upper classes came to life to defend their concept of God and Country. In the end this proved futile, because the forces for social change were strong and supportive of this form of artistic expression.

From 1968 until August 1973 most Chilean amateur as well as professional theatre adhere to a politically defined thematic content (de la Luz, Teatro chileno de la crisis institucional 9-13; Boyle 36-43). While some plays show diverse stylistic and thematic preoccupations, many productions with masks find expression as agitprop sketches revolving around simple plots. This theatre is directly linked to the developments of the *Clásicos Universitarios,* university theatre and the left-wing coalition, namely the *Unidad Popular* government under President Salvador Allende.

Isidora Aguirre's experimental productions with her independent theatre company Los Cabezones de la Feria are examples of street theatre for the working classes with a political or social didactic purpose.[54] In the late-1960s she begins to write scripts and direct plays for the *Clásicos Universitarios* and for other popular forums (Aguirre, Experiencias del teatro "Taller Tepa" 40-43). Although Aguirre's Cabezones borrow from Peter Schumann's Bread and Puppet Theatre features such as puppets of varying sizes, live actors, stories to denounce the evils of capitalism, medieval music and settings, her objective rather than artistic is to create a simple political sketch capable of raising social consciousness in the working classes (24-27).

An example of the above is Aguirre's "La verdad detrás de la mentira" (staged 1969-1970) in which one of the actors wears a giant mask portraying the dollar sign as a symbol of capitalism and another one dons a robot mask to symbolize technology (28-34). In the end Roboberto, the robot, reveals his true identity as someone who infiltrates the capitalist world in order to demask its perpetrators in the eyes of the working classes and their popular government (33-34). This skit illustrates how the policies of massification by the Asociación Nacional de Teatro Aficionado de

Chile--blue-collar theatre association--were also appealing to the professionals who actively pursued the socialist tendencies of Salvador Allende's Unidad Popular-- left-wing coalition--government.

Not all productions fall under the above shallow black and white agitprop renderings which characterize the populist movement of this period. Like Silva's experiments with plasticity in *El Evangelio según San Jaime,* there are also other elaborate productions. For example, the same year of Silva's play, DETUCH stages Isidora Aguirre's *Los que van quedando en el camino (The Ones Left by the Wayside).* The drama is about the massacre of peasants in Ranquil and Lonquimay in 1934. Its purpose was to contribute to the Unidad Popular campaign (Boyle 199). Set in 1969, the play has flashbacks, oneiric and supernatural episodes in which the dead from the massacre haunt Lorenza, the main character. The dead appear as silhouettes from the past or donning white masks. In the case of the silhouettes, the dark images outlined against the lighter background of Lorenza juxtapose the real world with the world of spirits. The white masks serve a similar function.

The main purpose in combining these two worlds is to compare two periods of peasant struggle in Chile. In the first instance, the military massacre seventy peasants and begin massive encarcerations and persecutions in order to thwart a peasant movement incited by Juan Leiva, a revolutionary leader (67). One of the actors from the chorus announces to the audience: "Ranquil 1934: setenta campesinos, de ambos sexos, son fusilados en las márgenes del río Bío Bío. Otros tantos, encarcelados y, durante años perseguidos. El terror relegó los hechos al silencio" (Aguirre, *Los que van quedando en el camino* 65). A movement which began peacefully by organizing literary campaigns and workers' unions culminated in revolt against a reactionary government. After the massacre, the peasants retreated in their demands for many decades.

Under the second period, the Social Christian government of Eduardo Frei undertakes a land reform program that in the eyes of the Unidad Popular is too slow and can only lead to peasant disillusionment.[55] Hence, Isidora Aguirre's comparison between

1934 and 1969 is meaningful. The literary text is divided into two parts: "Los días buenos" (The good days) and "Los días malos" (The bad days). Lorenza in 1969 is sixty-nine and tries to remember only the good days, when the peasants would organize to struggle against the limitations posed by the land tenure system. However, she is haunted by the *ánimas*--spirits--of those who died during the bad days. Among the dead are four of her siblings and her boy-friend.

At the end of the play the *ánimas* have a didactic role by showing that their sacrifice is not in vain, because their sense of solidarity is crucial to the ongoing revolutionary struggle. In the epigraph to the literary work, one reads: "de los que no entendieron bien, de los que murieron sin ver la aurora de sacrificios ciegos y no retribuidos, de LOS QUE FUERON QUEDANDO EN EL CAMINO, también se hizo la revolución."[56] Thus, the title and the epigraph of the play drawn from Ernesto "Ché" Guevara's *Pasajes de la guerra revolucionaria* acquire aesthetic significance in this encounter between the natural and the supernatural realms.

The aftermath of the bloody 1973 military coup in Chile results in a decline of experimental dramatic productions for two and a half years. On the one hand, during these early years of political repression there is a diaspora of Chilean dramatists and other intellectuals. On the other hand, the dictatorship curtails all cultural activities in the country (Boyle 50-61). Although the dictatorship lasts sixteen years, its repressive mechanisms are unable to prevent the return of the experimental theatre begun in the late sixties. After a period of marginalization, these subversive discourses recover in the early 1980s their pre-Pinochet position.

To understand what is meant by subversive discourse it is crucial to define and specify the significance of the notion of dramatic discourse. By dramatic discourse Keir Elam in his book The Semiotics of Theatre and Drama understands the following: "the discourse level of the drama--the dialogic exchange of information-bearing utterances which constitutes, at the same time, a form of interaction in itself--that is most immediately present to the spectator or auditor" (Elam 136). However, a definition of dramatic discourse is dependent on the notion of discourse. From a purely

linguistic point of view discourse is language (Sp. *lengua* and Fr. *langue)* put into action.[57] In the dramatic text the discourse includes linguistic practices as well as non-linguistic ones. Thus, the mask is part of the dramatic discourse.

The implications of Chilean subversive discourses are both in content and form. Fernando de Toro classifies as a subversive discourse in content one which denounces past or present political and social practices.[58] Hence, Silva's play is politically subversive because it questions the relationship between landlord and peasant. Another form of subversion occurs when there is a rejection or departure from the mainstream mimetic presentation that follow naturalist and realist conceptions of theatre. The latter is also the case of *El Evangelio según San Jaime* where the use of masks and costumes break with illusionist drama. This should not be confused with the possibility of realistic masking that uses metonymic devices such as beards, noses, wigs, glasses and makeup to support the illusion of reality.

In 1974 the Universidad Cátolica staged two *Siglo de Oro* (Golden Age) dramas which use plastic elements, namely Lope de Vega's *El Pastor Lobo (The Werewolf Shepherd)* and Calderón de la Barca's *La vida es sueño (Life Is a Dream).* Ironically, Segismundo, the protagonist in *La vida es sueño,* dons a death makeup and pleads for justice, freedom and the enforcement of human rights in accordance with Christian values (de la Luz, Teatro chileno de la crisis institucional 20). Calderón's play uses, in this particular instance, seventeenth-century *comedia* practices and dress codes to support a call for liberty and justice. Segismundo's plea has an allegorical value, for it can be interpreted at two levels: a surface meaning connected to the plot and a secondary meaning in which a metaphoric reference is made to the human rights violations in Chile.

Lope de Vega's *El Pastor Lobo,* directed by Raúl Osorio, was also not a gratuitous choice (de la Luz Hurtado 20). As an *auto sacramental,* a form of liturgical drama, it is significant because through its use of masks and costumes it reclaims the streets of Santiago to show the encounter between the worlds of good and evil.

In Osorio's version, God--a shepherd--and the Devil--a werewolf--fight with swords in a mythic era to decide the future of Cordera--a female lamb.[59] This fight with swords is an adaptation by the director in order to dramatize the struggle.[60] Finally, the forces of good overcome evil. The use of the *auto* to reclaim the streets is an allusion to the struggle against the despotic Pinochet regime. This parodic moment of liturgical drama took place in a city that was under curfew at night and under the watchful eyes of tanks and security forces during the day.

Subversive theatre defies the repression and continues to grow from 1976 to 1981. During this period the dominant themes are about power structure, unemployment and marginalization, exile and return (de la Luz, Teatro chileno de la crisis institucional 16; Boyle 62-88, 89-90, 146-148). An example is Raúl Osorio and Mauricio Pesutic's *Los payasos de la esperanza* (1977) which addresses the problem of unemployment.[61]

Los payasos de la esperanza is the product of a year of clown workshops (Pesutic 25-26). The play uses clown masks, slapstick routines and pantomime, but rather than provoking mirth it leaves the audience in disarray. As in Beckett's *Waiting for Godot* the three clowns, or *tonis,* José, Jorge and Manuel spend a whole afternoon waiting for a woman who never arrives. In a disused room they await the verdict on a project they proposed to the Vicaría de la Solidaridad--the Church solidarity organization--in order to obtain employment. While waiting, it becomes clear that they have led a life of absolute poverty in which they have performed demeaning jobs in order to survive. The *tonis* also mention the strange disappearance of a fourth clown, Iván. Thus, the play makes direct allusions to the problem of unemployment and to the issue of human rights violations in the country.

During the 1980s the use of masks in experimental theatre becomes ubiquitous in many of the productions. The decade begins with references to social or historical injustices. In 1980 Andrés Pérez Araya and Juan Edmundo González, directors of the Teatro Urbano Contemporáneo (TEUCO), present on the street a satiric mimodrama titled "El viaje de María y José a Belén y lo que les

aconteció en el camino" (Perales 176-177; Pérez, interview, "Tú, yo, todos somos máscaras" 3). In the mimodrama a grotesque figure appears representing an alien form walking on stilts and wearing a beast mask. The mask is an archetype of the demonic and a metaphor of the Pinochet government. For this skit the members of the TEUCO suffered imprisonment and had to pay a fine (Pérez 3).

In all instances the dramatic texts of the early 1980s present a hopeless struggle. Some of the magic-realist performances which use masks and also conform to this hopelessness are: Isidora Aguirre's *Lautaro* (1982) and Juan Edmundo González's *La cándida Eréndira* (1983) as well as his *El señor presidente* (1984). González bases his texts on Gabriel García Márquez's nouvelle and Miguel Angel Asturias's novel respectively (Piña, "Espectáculos para la memoria" 111).

Towards the close of the decade the main references are to *caídas* (falls) in swift allusions to the fall of the dictatorship and to a sense of renewal in the hope of a more humane system. In December of 1988, following the plebiscite which favours a return to democracy, Andrés Pérez directs *La Negra Ester* (Pereira Poza, *Prácticas teatrales...* 166-175). He directs the production with an emphasis on spectacle and plasticity rather than dialogue.

Pérez's approach comes from his six year experience with Arianne Mnouchkine's Théâtre du Soleil in France (de la Parra, *La Época* 1). Her Théâtre du Soleil mask and theatrical techniques have been crucial in redefining the Chilean stage for the late-1980s and early-1990s. For example, Mnouchkine uses liberal borrowings of *kabuki* and *kathakali* theatre as well as Balinese masking in many of her plays.[62] She does this in order to adopt a classical façade that, at least on the surface, creates a connection to conventional forms of drama. As in *kabuki* and other traditional Oriental theatrical forms, Mnouchkine intensifies the dramatic effect through masks and costumes--including makeup and wigs--as well as dance, music, performance and stage effects. However, she uses liberally the classical Eastern genres in its conventionalized makeup, movements, postures, intonational patterns and gestures (Mnouchkine 232).

The reasons for this eclecticism in Mnouchkine's Théâtre du Soleil productions are twofold: first, it is impossible and ahistorical to recreate conventional forms of theatre, such as the Elizabethan stage, based on our incomplete knowledge of some of the conventions at the time; and secondly, the objective of her productions in general is to find a form that fully manifests contemporary history and artistic endeavor (Mnouchkine 231). It is this eclectic approach to theatre that has become prevalent in Chile beginning in the late-1980s.

Although Roberto Parra writes the lyrics for *La Negra Ester,* the performance is a collective production of the independent theatre group Gran Circo Teatro. The play has clown, Peking Opera and Japanese *onnagata* makeup in addition to *kimonos,* scoundrelly looking outfits and a variety of contemporary Western costumes and Arabic veils. Through the eclectic use of these plastic elements in a fashion similar to Mnouchkine's practices, *La Negra Ester* inaugurates a new theatrical language for the Chilean stage; undoubtedly, the change in political circumstances and influences has a revitalizing impact on the new conception of the stage (Pereira 167). *La Negra Ester* received in 1989 first prize for best performance by the Círculo de Críticos de Arte and the Premio Ape by the Asociación de Periodistas de Espectáculo for best performance and best director.[63]

The dramatic world of the play is a party in which the stage takes on the proportions of an Ancient Roman circus. The story occurs in the port town of San Antonio, Chile, at doña Berta's brothel towards the end of World War II. Here the masks add meaning to this Circean space and in their connection to pantomime and music create scenes with a ritualistic effect; incidentally, the music is a hybrid of *cueca* and *jazz* which serves to accompany the toylike and caricaturesque movements of the actors (Pereira 173). The musicians themselves play the role of the classic chorus (174). In addition, the use of one agent for different roles breaks with the myth of psychological unity and, thereby, creates a foregrounding effect.

Masks function in *La Negra Ester* to define low life characters such as prostitutes, pimps and transvestites *(La Negra Ester* video). La Negra Ester, the protagonist, has raised eyebrows with thick black lines on a clownish colourful facial background in order to intensify her role as a prostitute. Roberto, la Negra Ester's lover and pimp, wears a villanous looking outfit together with a rough unshaven face. The makeup and the costume elements of the actors heighten their roles, but also shade into caricature. After all, their personification externalized in their movements and appearances is part of the unreal. Hence, the mask makes a statement about the character.

During the party, in the second scene of the fourth act, one of the transvestites, Esperanza, mentions the horrors perpetuated under Nazi Germany (Parra, *La Negra Ester* 25; *La Negra Ester* video). The actor wears his *onnagata* makeup like an *onnagata* actor would in Japan. This type of actor uses makeup in order to play a female role for the audience. The makeup transforms the male actor by heightening the sensuality of the eyes and mouth with fire-red in contrast to black lines on a white background.[64] One of the functions of this makeup in Japanese drama is to denote a prostitute (Barba 117). However, a process of defamiliarization occurs in the Chilean play, because the actor personifies someone who aspires to be a female, but is not happy with his present condition; Esperanza is literally a male prostitute in a metaphorical mask. Unlike the *onnagata* mask which denotes a female role, the connotation of this mask in *La Negra Ester* is polyvalent; nevertheless, Esperanza's mask makes a clear allusion to the widespread dissatisfaction with the dictatorship.

In the third and final scene of the fifth act the Allies have won the war and the prostitutes leave in search of a better life (Parra, *La Negra Ester* 32). Once they leave the stage, the play ends abruptly with the news of Ester's death (33). As soon as Roberto, her lover and pimp, hears the news he falls to the floor like a *Bugs Bunny* cartoon character and prays: "Le pido a la virgen mía/que cuide a la Negra Ester/yo quiero volverla a ver/al lao'e lah treh Maríah/cada noche cada día/hoy mañana anteayer/se acabó este

padecer/se ha ido con el incienso/un minuto de silencio/pido por la Negra Ester" (33). From this speech marked by silent "h's" to denote an Afro-Caribbean carnivalesque space, the action moves to a standing ovation and a final *jazz-cueca* dance between actors and spectators *(La Negra Ester* video).

The carnivalesque elements of *La Negra Ester* parody the rhetoric, the symbols and the artifices developed under the dictatorship. Crucial to the carnivalesque in the play is also the use of folkloric culture in the form of humour, idiomatic expressions and stylized music. In addition, the colourful features of the characters contrast with their present degraded state and become manifest of the need for change. The notion of resurrection through sacrifice or rebirth via death appears in the play in a canivalesque fashion.[65] For something new to come, something old must die. The death of Ester and the fall of her lover signal the hope in a new beginning that manifests itself via the final *jazz-cueca* dance. Although the style of the play is hyperrealist, because of its use of cartoon pop art and the exaggeration of human features, it shares striking similarities with *magic realism,* particularly in its toylike features.

This move to a large and rich spectacle with an eclectic use of masks influenced many of the magic-realist productions of later years. Among them are Rodrigo Marquet's *Pedro Páramo* and Andrés Pérez's *Popol Vuh.* A result of this kind of spectacle which normally takes place in public areas, such as streets and parks, has been a return to the socially broad-based theatre of the late 1960s. In addition, many independent theatre companies continue to have support from national and international organizations. An important fund created by the Ministry of Education in the post-dictatorship period is the Fondo de Apoyo a las Artes.

Inventory of Plasticity in Chilean Drama: 1968-1993

When classifying Chilean and other Latin American drama, it is hard not to simplify the rich variety of styles and traditions accessible to dramatists, directors and theatre companies (see List

of Illustrations, Figures 1-11). Juan Villegas points out that there are "tantos 'cánones' estético-teatrales latinoamericanos como categorías propuestas."[66] Hence, any classification is incomplete in order to deal with the available diversity and the plurality of canons. However, I propose to classify the use of masks in the most significant Chilean dramatic texts of the period in question according to the following dominant styles and trends: (1) the social and psychological neo-realist theatre, (2) the mimodramas, (3) the theatre of the absurd, (4) the oneiric-hyperrealist theatre, and (5) the magic-realist theatre. Since I have discussed the magic-realist corpus already, I will simply mention some of the important features and works of the other dominant styles and trends.

For the social and psychological neo-realist theatre I prefer to use Hernán Vidal's term "anti-naturalist theatre" which is shorter and more precise in implying the departure of these dramatic works from earlier forms (Vidal "Teatro chileno profesional reciente" 72-88). In addition, I drop the epic or collective theatre categories, because there is a considerable number of works which are the product of both epic techniques and collective creation. Also, I replace Castedo-Ellerman's folkloric theatre with two characteristic styles of production, namely the magic-realist and the oneiric-hyperrealist theatres. By eliminating the folkloric theatre category I avoid a possible confusion with more popular dramatic manifestations; instead, I acknowledge the search for new paradigms which is characteristic of these styles. Finally, I add the category of mimodramas which includes works based on pantomime.

Under the anti-naturalist theatre style there are a series of works in which acting remains within realist and naturalist conventions and the scenes generally depict real life. However, there is a characteristic visceral side to these dramatic works which in many ways reminds us of Antonin Artaud or Jean Genet's Theatre of Cruelty.

Most of the uses of masks in anti-naturalist productions have a satiric intent. This style also implements the Brechtian alienation-effect, and in some cases the mask has a demasking power, as in Pirandello's concept of *maschere nude*. Thematically

this theatre always carries a socio-political message and in some cases it delves into the psychology of its characters or it uses the scenic space in a playful fashion.

Some of the major works which use masks in this style are: Egon Wolf's *Flores de papel* (1970) and *La balsa de la Medusa* (1984); Edmundo Villarroel's *El Degenéresi* (1970), *Agamos el amor* (1971), *Angel, mujer o demonio* (1973), and *El Nerón de hiedra* (1982); Gustavo Meza's *La Mecca* (1984); Luis Rivano's *Te llamabas Rosicler* (1976); Raúl Osorio and Mauricio Pesutic's *Los payasos de la esperanza* (1977); and Juan Cuevas's *Los jueces y los reyes* (1983), as well as *Gabriel García Márquez habla por nosotros* (1984).[67]

An analysis of the mimodramas is hazardous, because normally the productions are from crudely realistic sketches with or without words and full of masks, makeup, costumes, gestures, movements and facial expressions. Masking and the use of the street in a playful fashion is extremely complex. This style follows the modern French mimes of Etienne Decroux, Marcel Marceau and Jacques Lecoq.

Some of the representative works for the mimodramas are: Enrique Noisvander's "Cataplum" (1969) and "Educación seximental" (1971); Juan Edmundo González's and Andrés Pérez's "Las del otro lado del río," "Un circo diferente," "El viaje de María y José a Belén y lo que les aconteció en el camino" and "Aproximación de una violeta" (1980-1983); Mauricio Celedón's "Transfusión" (1990), "Ocho horas" (1991), "Malasangre" (1992) and "Taca Taca mon amour" (1993); and Ellie Nixon and Rodrigo Malbrán's "Matando el tiempo" (1993).[68]

In all the above plays there is a combination of *commedia dell'arte* masks, pantomime and circus techniques. One prominent example of pantomimic style is Mauricio Celedón, the director of Teatro Del Silencio; he studied mime with Enrique Noisvander in Chile and also worked under Etienne Decroux, Marcel Marceau and Arianne Mnouschkine in France (Festival Mundial - Teatro de las Naciones - ITI - Chile 107). Another good example is La Mancha Theatre Company which is based in London and is directed by Rodrigo Malbrán and Nellie Nixon. Both Malbrán and Nixon studied under Jaques Lecoq (124).

Theatre of the absurd is the name given by Martin Esslin to the works of Beckett, Adamov, Ionesco, Genet, Arrabal, Günter Grass, Pinget, Albee, N.F. Simpson, Pinter and others.[69] What the works of these dramatists have in common is a belief that human behaviour is absurd, purposeless, irrational and incoherent. The characters in this style are in constant anguish and lead a futile existence. In the plays meaningless and illogical dialogues or monologues serve to convey the absurdity of human endeavour.

Esslin's book ignores the representatives of the Latin American theatre of the absurd. This complete unfamiliarity with one of the ramifications of the movement is redressed in the critical works of Elena Castedo-Ellerman, El teatro chileno de mediados del siglo XX (1982), Daniel Zalacaín, Teatro absurdista hispanoamaericano (1985), and L. Howard Quackenbush, Teatro absurdo hispanoamericano (1987).[70] These critics point out the pioneering works of Antón Arrufat, Jorge Díaz, Carlos Maggi, René Marqués, José de Jesús Martínez, Virgilio Piñera and Maruxa Vilalta who have produced theatre of the absurd from 1958 to 1970. However, the theatre of the absurd in Latin America does not simply imitate its European counterparts, for it has always maintained a political and social thematic concern (Quackenbush 10).

The following are some of the works which use masks in the Chilean theatre of the absurd: Jorge Díaz's *Introducción al elefante y otras zoologías* (1968); Claudia Donoso's *Los días tuertos* (1993); and the collective creation *Baño a baño* (1978) directed by Jorge Vega, Jorge Pardo and Guillermo de la Parra.[71]

Normally this style of theatre does not use masks. But when it does, it uses them in an abstract fashion. A good example is Claudia Donoso's *Los días tuertos*. The play has different latex applications on the hair and the faces of some of the actors in order to portray senseless characters subsumed in a meaningless world. One of the characters, for example, has smooth latex green hair that gives a sense of lineal movement and inflexibility.

Oneiric hyperrealism is another prominent style in Chilean drama. After Griffero's arrival on the Chilean theatrical scene in 1983, a group of scenic artists and directors began experimenting

with new concepts of plasticity, imaging, dialogue, scenic space and lighting.[72] The three most representative dramatists and directors of this style are Ramón Griffero himself, Alberto Kurapel and Horacio Videla. Some of their experiments with masks include: Ramón Griffero's *Santiago Bauhaus* (staged 1987) *and Fotosíntesis-porno* (staged 1988); Alberto Kurapel's *Prometeo encadenado según Alberto Kurapel* and the trilogy *exitlio in pectore extrañamiento, Mémoire 85/Olvido 86* and *Off Off Off ou sur le toit de Pablo Neruda;* and Horacio Videla's *El sueño de Clara.*[73]

An example of the use of masks in *oneiric hyperrealism* is Ramón Griffero's *Santiago-Bauhaus* (staged 1987), which uses, like the German Oskar Schlemmer's "Ballet triadique" (staged 1922), a form of masking called 'walking architecture,' 'jointed puppet' or *Kunstfigur.*[74] The function of this kind of masking, which covers the entire body and is cubic and colourful, is to represent the laws of surrounding cubic space in relation to the human body (Roters 91). Some of the stylized masks eliminate emotional expression. Others like Schlemmer's *clowns musicaux* emphasize the comic and the grotesque.[75] Griffero uses the different masks to create on the stage a reality larger than life itself where it is hard to differentiate between the real and the oneiric.

Brief Account of the Collective Creation in Latin American Drama

An outcome of the political and theatrical radicalization of the late 1960s has been the collective creation (Perales 19-31). In Pérez's *Popol Vuh* the individual actors choose their mask. This form of theatrical production experiments, primarily, with epic models of theatre, but also with other concepts and techniques developed by dramatists and directors from both the Western world and Latin America.[76]

In Latin America there are as many different forms of collective creation as there are styles of acting (Reyes 42-51). However, an experience which all collective creations share is the participation of the actor in the theatrical creative process. Andrés

Pérez's rehearsals for the *Popol Vuh* are a clear indication of improvisation in order to allow individual actors to find the role that best suits their reaction to the various masked characters of the play. Thus, the actor is not a simple puppet of the director, but an important contributor to the process of signification.

Among the most noticeable influences in Latin American collective creations are the works of Bertolt Brecht, Peter Brook, Jerzy Grotowski, Eugenio Barba, Peter Schumann, the "happenings," the Living Theatre, the Teatro Campesino, the Teatro Experimental de Cali, the La Candelaria theatre company and Ariane Mnouchkine. These experimentations serve to depart from what María de la Luz Hurtado describes as "un teatro folklorista, costumbrista o de realismo psicológico" (de la Luz, Teatro chileno de la crisis institucional 10). For Rosalina Perales collectively created theatre: "se refiere a un teatro carente de jerarquías o distinciones tanto en la elaboración del texto como en el montaje de la pieza" (19). Thus, in addition to the use of masks for presentational theatre, the Latin American collective creations also subvert the traditional mimetic models.

This aesthetic phenomenon has led to further experimentation and to new ways of conceiving of stage plasticity. Given that it has had an impact over the staging of many magic-realist productions, it is appropriate to briefly examine the growth of collective theatre in Latin America.

Although collective productions in Latin America begin before the twentieth-century, the most recent impact comes from the Colombian stage.[77] The beginnings of this collective theatre are the result of ideological and political explorations by Colombian university and independent theatre groups starting in the mid-sixties. Some of the important directors of this period are: Enrique Buenaventura, Carlos José Reyes, Santiago García and Ricardo Camacho (Perales 122-136). In Chile, for instance, Enrique Buenaventure worked with Isidora Aguirre in designing masks for her collective productions of Los Cabezones de la Feria in 1970 (Aguirre, Experiencias del teatro "Taller Tepa" 5). Thus, the

Colombian impact is quite direct in Chile as well as other parts of Latin America.

Concluding Remarks

By limiting the corpus to the magic-realist dramatic text and its performance, it is possible to focus on the relevance of the syncretic plastic development for that drama. The point of this study is not to give an exhaustive analysis of all contempoary Chilean drama, but to contribute to present scholarship with an exposition of a distinct aesthetic development that belongs to the *Kulturkampf* of Latin American drama. It remains for the next chapter to discuss the theory and practice of masking as well as the methodological aspects which will enable me to establish the aesthetic and discursive properties of the mask in the magic-realist dramatic text and its performance.

Notes

[1]Andrés Bello, *Venezuela consolada* in Obras completas (Caracas: Ministerio de Educación, 1952-1956), Vol. I; Gertrudis Gómez de Avellaneda, *Baltasar* in Teatro hispanoamericano del siglo XIX, ed. by Carlos Rippol and Andrés Valdespino (New York: Anaya Book Co., 1973), Vol.II, 309-392; Francisco Martínez de la Rosa, *La cojuración de Venecia* (Madrid: Taurus Ediciones, 1988); José Zorrilla, *Don Juan Tenorio* (Madrid: Ediciones Cátedra, S.A., 1984).

[2]The Compact Edition of the Oxford English Dictionary, ed. Phyllis Hartnoll (Oxford: Oxford University Press, 1971), vol. I, 630.

[3]José Juan Arrom, Historia del teatro hispanoamericano: Época colonial (México: Ediciones De Andrea, 1967), 9-23; Eugenio Pereira Salas, Historia del teatro en Chile: desde sus orígenes hasta la muerte de Juan Casacuberta, 1849 (Santiago: Ediciones de la Universidad de Chile, 1974), 13-20. As well the Markmans' mention throughout their book Masks of the Sprit: Image and Metaphor in Mesoamerica some of the pre-Columbian and syncretic dramatic manifestations of Mesoamerica.

[4]Carlos Miguel Suárez Radillo, El teatro barroco hispanoamericano (Madrid: José Porrúa Turanzas, S.A., 1981), Vols. I, II and III, 322; Federico Schwab, Teatro indoamericano colonial (Madrid: Aguilar, 1973); Arrom 9-23.

[5]Gonzalo Fernández de Oviedo, *Historia general y natural de las Indias* (Vol. V, Chapter I); Fray Bartolomé de las Casas, *Apologética historia de las Indias* (Chapter CCIV, 538). I obtained both of these bibliographic sources from J.J. Arrom's Historia del teatro hispanoamericano: época colonial. Other descriptions of theatrical and scenic manifestations are in the chronicles: of Fray Diego de Landa, of Father Motolinia, of Father José de Acosta and of Fray Diego Durán in Mexico; of Father Antolínez and of Américo Valero in Venezuela; and of the Inka Garcilaso de la Vega in Peru (Arrom 9-23). For more information on the areíto, see: Othón Arróniz, Teatro de evangelización en Nueva España (México: Universidad Nacional Autónoma de México, 1979), 16-21; María Bonilla and Stoyan

Vladich, El teatro latinoamericano en busca de su identidad cultural (San José, Costa Rica: Cultur Art; 1988) 20, 35-37.

[6]R. P. Diego de Rosales, *Historia General del Reyno de Chile*, ed. Benjamín Vicuña Mackenna (Valparaíso: Flandes Indiano, 1877), Vol. I, 144.

[7]Cited from Eugenio Pereira Salas, Historia del Teatro en Chile: desde sus orígenes hasta la muerte de Juan Casacuberta, 1849 (Santiago: Ediciones de la Universidad de Chile, 1974), 14-17.

[8]Cited from J.T. Medina, Los aborígenes de Chile, (Santiago: Fondo Bibliográfico e Histórico José Toribio Medina, 1952), 300.

[9]Steven V. Lutes, "The Mask of the Yaqui Paskola Clowns," in The Power of Symbols, ed. N. Ross Crumrine and Marjorie Halpin (Vancouver: University of British Columbia Press, 1983), 81-92.

[10]See Luis Leal, "El Códice Ramírez," in Historia Mexicana, vol. III, 11-33.

[11]Marilyn Ekdahl Ravicz, Early Colonial Drama in Mexico: From Tzompantli to Golgotha (Washington, D.C.: Catholic University of America, 1970) 1-82; Arróniz 16-21; Arrom 24-48.

[12]Othón Arróniz, La influencia italiana en el nacimiento de la comedia española (Madrid: Editorial Gredos, S.A., 1969), 274-275.

[13]Other areas of the Spanish empire also produced *autos*. Josefina Plá, "Teatros religiosos medieval. Su brote en el Paraguay," in *Cuadernos Hispanoamericanos*, 291 (1974), 666-680; Arrom also mentions the existance of *autos* in Peru (Arrom 30).

[14]Oscar G. Brockett, History of the Theatre (Austin, Texas: University of Texas, 1991), 87.

[15]For the influence of liturgical drama on folkloric theatre, see: Mary Austin, "Native Drama in New Mexico" in *Theatre Arts Monthly* (XIII, Number 8, August 1929, 561-567) and "Folk Plays of the South-West" in *Theatre Arts Monthly* (XVII, Number 8, August, 1933, 599-610); Markman 153-195. For information on syncretic forms of masking, see: Ruth D. Lechuga and Chloë Sayer, Mask Arts of Mexico (Singapore: C.S. Graphics, 1993).

[16]Sor Juana Inés de la Cruz, *Loa para el auto sacramental de "El Divino Narciso"* in Obras completas de Sor Juana Inés de la Cruz (México: Fondo de Cultura Económica, 1955), Vol.III, 3. For more

information on Sor Juana's secular and religious drama, see: Juan Carlos Merlo, Sor Juana Inés de la Cruz. Obras escogidas (Barcelona: Bruguera, 1968); Darío Puccini, Sor Juana Inés de la Cruz. Studio d'una personalità del barocco messicano (Roma, 1967); Octavio Paz, Sor Juana Inés de la Cruz o Las trampas de la fe (México: Fondo de Cultura Económica, 1982); María Esther Pérez, Lo americano en el teatro de Sor Juana Inés de la Cruz (New York: Eliseo Torres & Sons, 1975).

[17]The texts of these colloquies have disappeared, but there is evidence of their existence from father Diego de Torres's "Cuarta Carta Anua," which is included in the *Cartas Anuas de la Provincia del Paraguay, Chile y Tucumán de la Compañía de Jesús,* published in *Documentos para la Historia Argentina.* This letter is discussed in Pereira Salas's Historia del teatro en Chile, 22-23.

[18]Fray Diego de Córdova y Salinas, *Chronica de la Religiossisima Provincia de los Doce Apóstoles del Perú* (Cited in Suárez Radillo 603).

[19]Other plays from the late seventeenth century are: Francisco González de Bustos's *Los españoles en Chile,* Agustín Moreto's *El desdén con el desdén,* José de Cañizares's *El Dómine Lucas* (Suárez Radillo, *El teatro barroco* 613).

[20]For more information on this folkloric and popular forms, see in Escenarios de dos mundos, vol. I, the following articles: María Escudero, "La Mamá Negra de Ecuador" 18-22; Rafael Brea, "Presencia africana en los carnavales de Santiago de Cuba" 23-29; Maritza Wilde, "Las Diabladas de Oruro en Bolivia" 30-32; Miguel Rubio Zapata, "Diablos en Puno: De máscaras y danzantes peruanos" 33-35; Bárbara Heliodra, "Escuelas de samba y teatro: Los carnavales de Río de Janeiro" 36-41. On the seventeenth-century Nicaraguan burlesque-musical *El Güegüense,* see: Manuel Galich, "El primer personaje del teatro latinoamericano" in *Conjunto* (La Habana: Casa de Las Américas, January-March, 1977), Number 31; Daniel G. Brinton, The Güegüence: a comedy ballet in the Nahuatl-Spanish dialect of Nicaragua; Pablo Antonio Cuadra, "Entre una ideología y una cultura" in Escenarios de dos mundos, Vol. 3: 189-

191. For general discussions on these folkloric and popular forms, see: Arrom 73-76; Azor 28-30; Bonilla 17-39.

[21]Fernando Ortiz, Los bailes y el teatro de los negros en el folklore de Cuba (La Habana, Cuba: Editorial Letras Cubanas, 1985).

[22]Enrique Buenaventura, prologue, Teatro Enrique Buenaventura (La Habana: Casa Las Américas, 1980).

[23]For information on the mythology of these regions, see: Rodolfo M. Casamiquela, Estudio del nillatún y la religión araucana (Bahía Blanca, Chile: Cuadernos del Sur, 1964); Jorge Dowling Desmadryl, Religión, chamanismo y mitología mapuches (Santiago: Editorial Universitaria, 1971) 108, 117; Omar Castro G., "Ngenechen: The Green Deity," M.A. thesis, University of Alberta (Edmonton: Bryan Gruhn Anthropology Collection, 1994), 121, 247-256; Aída Kurteff, Los araucanos en el misterio de los Andes (Buenos Aires: Editorial Plus Ultra, 1979), 68-71; Claude Joseph, "Las ceremonias araucanas," *Boletín del Museo Nacional* 13 (1930): 234-36; Mapuche: Seeds of the Chilean Soul, Carlos Aldunate del Solar, dir. (Santiago: Ministerio de Educación de Chile and Museo Chileno de Arte Precolombino; Philadelphia: General Assembly of the Commonwealth of Pennsylvania, 1992), 74-84; Juan Van Kessel, Danseurs dans le désert: une étude de dynamique sociale (Le Haye; N.Y.: 1980).

[24]Luis Alberto Heiremans, *Versos de ciego* (Santiago: Universidad Católica de Chile, 1962).

[25]Guillermo Delgado-P., "The Devil Mask: A Contemporary Variant of Andean Iconography in Oruro," in The Power of Symbols137-138; Van Kessel, Danseurs dans le désert: une étude de dynamique sociale 1-10.

[26]Cited from Delgado's "The Devil Mask: A Contemporary Variant of Andean Iconography in Oruro," 138.

[27]Charles Merewehter, Like a Coarse thread through the body: Transformation and Renewal, in the catalog of the exhibition *Myth and Magic in America* (The Eighties: MARCO, 1991), CXV.

[28]Rine Leal, Breve historia del teatro cubano (La Habana: Editorial Letras Cubanas, 1980) 75 and La selva oscura (La Habana: Editorial Artes y Literatura, 1982); Matías Montes Huidobro,

Persona, vida y máscara en el teatro cubano (Miami: Ediciones Universal, 1973).

[29]Carlos Miguel Suárez Radillo, El teatro romántico hispanoamericano: una historia crítico-antológica (Madrid: Ediciones de Cultura Hispánica, 1993), 250-255.

[30]Luis Valdes, *Zoot Suit* (Houston, Texas: Arte Público Press, 1992).

[31]Sergio Pereira Poza, "Prácticas teatrales multimediales en "La Negra Ester," de Andrés Pérez," in Teatro iberoamericano: historia, teoría, metodología, ed. María de la Luz Hurtado, *Apuntes* (Santiago: Pontífica Univerisdad Católica de Chile, Enero 1992), Número Especial, 166-175. An article on the play is: Marco Antonio de la Parra, "La Negra Ester" o la redención del teatro chileno" in *La Época,* 3 January 1989, Cultural Section, 1. The publication I use is: Roberto Parra, *La Negra Ester* (Santiago: Instituto Francés de Cultura, 1988); and for the performance I use: Gran Circo Teatro: La Negra Ester, sound filmstrip, dir. Claudio di Girólamo, Canal 13, Santiago, 9 December 1988.

[32]Doreen Yarwood, The Encyclopaedia of World Costume (London: Anchor Press Ltd., 1978), pp.154-155, 386; also Leal's *Breve historia* has various photographs depicting Cuban costumes of the nineteenth-century.

[33]Rosa Ileana Boudet, "1959-1987: El teatro en la Revolución," in Escenario de dos mundos Vol.II, 34-35; Leal, *Breve historia...* 168.

[34]Susan Valeria Harris Smith, Masks in Modern Drama (Berkeley: University of California Press, 1984), 1.

[35]Margarita Mendoza-López, Primeros renovadores del teatro en México 28-29.

[36]Yolanda Argudín, Historia del teatro en México: Desde el arte prehispánico hasta el arte dramático de nuestros días (México, D.F.: Panorama Editorial, S.A., 1986), 96-97; Luis Leal, Breve historia de la literatura hispanoamericana (New York: Alfred A. Knopf, Inc., 1971), 217-218. The following essays in Escenarios de dos mundos discuss the particular early developments of modern drama in Latin America: Rine Leal, "1902-1958: La república" vol. 2,

21-23; Angelina Morfi, "1900-1960: El surgimiento de un teatro nacional" vol. 4, 101-104; Luis Ordaz, "1810-1948: Del Coliseo al Teatro del Pueblo," vol.1, 127-134; Carmelinda Guimarâes, "1900-1930: Del teatro anarquista al modernismo," vol.1, 242-246.

[37]Teodosio Fernández, El teatro chileno contemporáneo: 1941-1973 (Madrid: Editorial Playor, 1982), 14-39.

[38]August Strindberg, *A Dream Play* in Six Plays of Strindberg, trans. Elizabeth Sprigge (New York: Doubleday, 1955).

[39]Sigmund Freud, The Interpretation of Dreams in The Standard Edition of the Complete Psychological Works of Sigmund Freud, ed. and trans. J. Strachey (London: Hogarth Press), vol. 5.

[40]Vicente Huidobro, *En la luna: Pequeño guignol en cuatro actos y trece cuadros* in Obras Completas de Vicente Huidobro (Santiago: Empresa Editora Zig-Zag, S.A., 1964), vol. II: 1576-1578. The Editorial Ercilla of Santiago published the play in 1934.

[41]Benjamín Morgado, *7-4-2: Drama en un acto* (Santiago: Editorial Senda, 1938).

[42]José Ricardo Morales, *Burlilla de don Berrendo, doña Caracolines y su amante* in Teatro inicial (Santiago: Ediciones de la Universidad de Chile, 1976), 19-28; and *El embustero en su enredo* in Teatro inicial, 29-78.

[43]Roberto Arlt, *300 millones* in Teatro completo (Buenos Aires: Editorial Schapire, S.R.T., 1968), vol. I.

[44]María de la Luz Hurtado, Carlos Ochsenius, and Hernán Vidal, Teatro chileno de la crisis institucional: 1973-1980, (Antología crítica), ed. María de la Luz Hurtado, et al. (Minneapolis: University of Minnesota, 1982), 4-7.

[45]Juan Andrés Piña, "1941-1973: Renovación, profesionalización y compromiso" in Escenario de dos mundos, Vol. II, 76-87.

[46]Osvaldo Obregón, "El Clásico Universitario: un teatro de masa de invención chilena" in *Araucaria* (Madrid: Ediciones Michay, 1981), number 13: 5-9.

[47]Juan Andrés Piña, "1941-1973: Renovación, profesionalización y compromiso" in Escenario de dos mundos, vol. II,

76-87; Carlos Ochsenius, Teatros universitarios: 1941-1973 (Santiago: CENECA, 1982), 138.

[48]Luis Alberto Heiremans, *Moscas sobre el mármol* (Santiago: Editorial del Nuevo Extremo, 1958): first staged in Germany in 1961; *Versos de ciego* (Santiago: Universidad Católica de Chile, 1962): first staged in 1962; *El tony chico* (Santiago: Editorial Nascimento, 1982): first staged in 1964.

[49]Andrés Pérez, interview, "Tú, yo, todos somos máscaras,' in *La Época* (February 2, 1992), 3; A. Pérez, personal interview, 2 May 1993; Perales 176-177.

[50]E. Villarroel, personal interview, 4 March 1993; Perales 171.

[51]Jaime Silva, *El Evangelio según San Jaime* (Santiago: Pontífica Universidad Católica de Chile, 1969). A brief explanation about the director for this play, Pedro Orthous, is in Juan Andrés Piña's "Espectáculos para la memoria" in Escenario de dos mundos, vol. II, 107.

[52]I base this observation on photograph from Juan Andrés Piña's "Espectáculos para la memoria" in Escenario de dos mundos, vol. II, 107 and stage directions of Silva's *El Evangelio según San Jaime,* 1 and 5.

[53]Hans Ehrmann, "Theatre in Chile: A Middle Class Conundrum," in *The Drama Review* 14, no.2 (1970), 83; Louis P. Faliuno, "Theater Notes from Chile," in *Latin American Theater Review* 3, no.2 (1970), 67-70.

[54]Isidora Aguirre, Experiencias del teatro "Taller Tepa" (Santiago: Universidad de Chile, 1978); Augusto Boal, "Para comprender el teatro latinoamericano actual" in Teatro y cambio social en América Latina: Panorama de una experiencia, ed. Sonia Gutiérrez (San José, Costa Rica: Editorial Universitaria Centroamericana, 1979), 19-42.

[55]Markos J. Mamalakis, The Growth and Structure of the Chilean Economy: From Independence to Allende (New Haven and London: Yale University Press, 1976), 139-40 and 236-237.

[56]Ernesto "Ché" Guevara's *Pasajes de la guerra revolucionaria (Passages of the Revolutionary War)* inspired the epigraph as well

as the title and the political moral of Aguirre's play. For more information, see: Fernández, El teatro chileno contemporáneo: 1941-1973, 115-116.

[57]Fernando de Toro, Semiótica del teatro. (Buenos Aires: Editorial Galerna, 1987), 15.

[58]Fernando de Toro, Brecht en el teatro hispanoamericano contemporáneo: acercamiento semiótico al teatro épico en hispanoamerica. (Canada: Girol Books, Inc., 1984), 66.

[59]Juan Andrés Piña, "La vuelta a los clásicos," in *Mensaje* 239 (Santiago, 1975), 264.

[60]In the actual work by Lope de Vega there is no mention of a struggle with swords. For further information, see: Lope de Vega, *El Pastor Lobo y cabaña celestial* in Obras de Lope de Vega (Madrid: Ediciones Atlas, 1963), vol. VI, 321-337.

[61]Raúl Osorio and Mauricio Pesutic, *Los payasos de la esperanza* in *Apuntes* (Santiago: Universidad Católica, December 1978), Número 84, 27-80.

[62]Ariane Mnouchkine, "Le masque: une discipline de bas au Théâtre du Soleil" in *Le masque: du rite au théâtre,* ed. Odette Aslan and Denis Bablet (Paris: Éditions du CNRS, 1985), 231-234; Oscar G. Brockett, History of the Theatre (Austin, Texas: University of Texas, 1991), 275, 610.

[63]María de la Luz Hurtado, ed., "Estrenos 1989" in *Apuntes* (Santiago: Pontífica Universidad Católica de Chile, Spring-Summer 1989), number 99, 122.

[64]Eugenio Barba and Nicola Savarese, A Dictionary of Theatre Anthropology: The Secret Art of the Performer, trans. Richard Fowler (London: Routledge, 1991), 116-117.

[65]On the carnivalesque in literature, see: Mikhail Mikhailovich Bakhtin, Rabelais and His World, trans. by Hélene Iswolsky (Bloomington: Indiana University Press, 1984).

[66]Juan Villegas, "De canonización y recanonización: la historia del teatro latinoamericano" in Teatro iberoamericano: historia-teoría-metodología, ed. María de la Luz Hurtado, a special publication of *Apuntes* (Santiago: Pontífica Universidad Católica de Chile, January 1992), 104. For more information on this subject,

see: Juan Villegas, Ideología y discurso crítico sobre el teatro de España y América Latina (Minneapolis: University of Minnesota, The Prisma Institute< Inc., 1988).

[67]Egon Wolf, *Flores de papel* and *La balsa de la Medusa* in Egon Wolf: Teatro Completo, dir. Luis T. González del Valle (Boulder, Colorado: Society of Spanish and Spanish American Studies, 1990); Raúl Osorio and Mauricio Pesutic's *Los payasos de la esperanza* in Teatro chileno de la crisis institucional 1973-1980: Antología Crítica, ed. María de la Luz Hurtado, *et. al.* (Santiago: Ceneca, 1982), 27-80; Luis Rivano's *Te llamabas Rosicler* in Teatro chileno contemporáneo: Antología (Madrid: Fondo de Cultura Económica, 1992), 739-797. Edmundo Villarroel's plays have not been published, but references to his work are in: Boyle 46; Juan Andrés Piña's "Espectáculos para la memoria" in Escenarios de dos mundos, dir. Moisés Pérez Coterillo (Madrid: Centro de Documentación Teatral, 1988), vol. II, 107; and E. Villarroel, personal interview, 27 February 1993. Gustavo Meza's plays have not been published, but references to his plays are in Escenario de dos mundos, vol. IV, 354, authorized script for *La Mecca* (Gustavo Meza, *La Mecca* script, Teatro La Imagen, Santiago, 1984) and Meza video. Although Juan Cuevas's plays have not been published, I have authorized copies of the scripts and photographic material in Cuevas video as well as J. Cuevas, personal interview, 20 February 1993.

[68]References to these mimodramas are scattered in the following pubications: Juan Andrés Piña, "!941-1973: Renovación, profesionalización y compromiso" in Escenarios de dos mundos, vol. 2, 83-87; Mariá de la Luz Hurtado, "1973-1987: Un nuevo contexto, el gobierno militar" in Escenarios de dos mundos, vol. 2, 89-100. Specific references to Mauricio Celedón and Rodrigo Malbrán are in Festival Mundial--Teatro de las Naciones--ITI-- Chile, ed. Roberto Brodsky, *et. al.* (Santiago: BHA Impresores, 1993), 107 and 124 respectively.

[69]Martin Esslin, The Theatre of the Absurd (London: Penguin Books, 1961).

[70]L. Howard Quackenbush, Teatro del absurdo hispanoamericano, (México, D.F.: Editorial Patria, 1987); Daniel

Zalacaín, Teatro absurdista hispanoamericano (Valencia, España: Artes Gráficas Soler, 1985).

[71]Díaz, *Introducción al elefante y otras zoologías* mimeograph donated by TOLA (Santiago: ICTUS, May 1968); Claudia Donoso, Los días tuertos, dir. and Alfredo Castro, with Teatro La Memoria, Santiago, 22 May 1993; Jorge Vega, Jorge Pardo and Guillermo de la Parra, *Baño a baño* in Teatro chileno de la crisis institucional: 1973-1980, 287-305.

[72]Eduardo Guerrero, "Un nuevo espacio, una nueva estética," in Teatro chileno contemporáneo, ed. Moisés Pérez Coterillo (Madrid: Centro de Documentación Teatral, 1992), 1197-1201.

[73]Ramón Griffero, *Santiago Bauhaus* and *Fotosíntesis-Porno* in Tres obras de Ramón Griffero 170-171, *Santiago Bauhaus* video and Fotosíntesis-Porno, videotape, dir. Ramón Griffero, with Teatro Fin de Siglo, Archives of Drama, Universidad Católica, 17 March 1988; Alberto Kurapel, *Prometeo encadenado según Alberto Kurapel* (Montréal: Humanitas Inc., 1989), *exitlio in pectore extrañamiento, Mémoire 85/Olvido 86* and *Off Off Off ou sur le toit de Pablo Neruda* (Montréal: À L'Espace Exilio, 1988); El sueño de Clara, directed by Horacio Videla, with the Teatro Provisorio and Corporación Cultural de las Condes, Santiago, 1993. For one of the performances of *El sueño de Clara,* see: Horacio Videla videotape.

[74]Eberhard Roters, Painters of the Bauhaus, trans. by Anna Rose Cooper (New York: Praeger Publishers, Inc., 1969), 91; Susan Valeria Harris Smith, Masks in Modern Drama 7; Alfonso de Toro, prologue, Tres obras de Ramón Griffero, by Ramón Griffero (Santiago: Neptuno Editores, 1992), 24-36; Griffero 170.

[75]Denis Bablet, "D'Edward Gordon Craig au Bauhaus" in *Le masque du rite au théâtre,* 146.

[76]Carlos José Reyes, "Fulgor y límites de la creación colectiva" in Escenarios de dos mundos, 1: 42-51; Perales 10-19, 29-31, 43-44.

[77]Beatriz J. Rizk, El nuevo teatro latinoamericano: una lectura histórica (Minneapolis: Prisma Institute, 1987), 119-136; Perales 19.

Chapter II. The Theory and Practice of Masking

Objectives

This chapter establishes the theory and practice of masking, the distinction between dramatic text and performance text as well as it discusses my methodological approach. The distinction between dramatic text and performance text is useful because it allows me to look at the dramatic text and its physical needs. Eventually, my objective is to show that such a distinction between dramatic text and performance text is either clear or else circumstantial. I propose to use existing terminology that for decoding and interpreting the functional and thematic use of the mask in the dramatic text and its performance, specifically in the magic-realist style.

The main purpose of my methodology is to establish the aesthetic and discursive properties of the mask in the dramatic text and its performance. This approach will help to examine whether the mask works as a literary image and whether its stage plasticity transforms the dramatic text; I wish to reflect on performance text in relation to concrete theatrical phenomena. In order to accomplish this task, I look at masks in their mythical, archetypal, symbolic and allegorical implications for selected magic-realist dramatic texts.

A Preliminary Definition of Mask

Throughout history the function of the mask in theatre has changed. Thus, the connotations associated with its uses have differed from one culture to another and from one epoch to the next. The English word "mask" is found in the late Latin as *masca* or *mascus;* it meant something that covered the face and it had a connotation of spectre, devil and witch.[1] However, it is still unclear whether the word comes from the Arabic *maskharah* or from the Teutonic *maskwo* (Napier 213). Most scholars accept the word of Arabic origin which means anything ridiculous or mirthful (213).

David Napier explains that "the foundation of the Western concept of mask--that is, a disguise that is usually deceitful--may be readily connected to specific medieval, and especially Patristic, concerns" (213). The Christian orthodoxy identified masks in most cases with pagan demons.[2] This meaning is different from the cultured Latin word for mask, *persona,* which stands for "A character sustained or assumed in a drama or the like, or in actual life...." (The Compact Edition of the Oxford English Dictionary vol. II, 2140). In the historical tradition of Roman theatre the notion of *persona* implies the role played by a character and it includes both the physical mask and the bare face. For the Roman audience it was important to identify the character as soon as it entered the stage. Hence, the playwright had to make his characters conform to the conventional type-figures of the Roman stage.[3] In the case of comedy, for instance, the spectator could identify a peasant simply by his outfit (Wiles 70). From this notion of *persona* derives the concept of *dramatis personae.*[4] Also, the Ancient Greek term for mask, *prosopon,* was as inclusive as the Roman concept.[5]

The use of masks, makeup and costumes was widespread in pre-Columbian times (Markman I-XX). Thus, one finds the word mask in American Indian languages recorded as far back as the pre-Columbian and colonial periods. For example, mask is *kollon* in Mapudungun--Mapuche language--, *xŏyacatl* in Nahuatl, *koh* in colonial Maya-Yucatec and *uyati* in Quechua.[6]

Masks for the Mesoamerican cosmological system bridged the gap between nature and spirit (Markman XIV). Through the mask, it was believed, man could transcend nature and participate in the spiritual forces of transformation (31). Masks as well as other forms of artistic expression were metaphors of the temporal order characterized by cycles of generation, death and regeneration (XIV). Hence, the Nahuatl *xŏyacatl* made up of the nouns *xŏtl* and *yacatl* literally means "new growth" of "a green thing" (Silva, *Vocabulario mexicano* 247 and Andrews 484 and 485). In Mesoamerican culture green *(xoxoctic)* is the colour of Quetzalcóatl and of fertility as well as of the funerary masks to symbolically represent the passage to the world of the dead (Markman 44-45, 72-178); consequently,

the word mask is a metaphor of fertility and transformation. As in the Greek *prosôpon* and the Latin *persona, xöyacatl* includes the notion of face, mask, character type, situation and archetype.[7]

A critical understanding of the uses of masks in the magic-realist dramatic texts has to consider the generic and stylistic characteristics in order to confirm their relevance within the canon. Elaine Aston and George Savona classify the history of theatre into three phases of textual production, namely the classic, the bourgeois and the radical.[8] This division is useful but incomplete because it does not explain the historical shifts within the three phases. However, it is practical in order to situate the magic-realist corpus in a historical context and to break with the notion of normative absolutes in drama.

Characteristic of the first phase is the use of strong conventions in the dramatic representation. This phase includes all traditional forms of drama, from the Ancient Greeks to the Spanish *comedia* and from Elizabethan plays to *kabuki*, *kathakali* and the Latin American *auto* (Aston 91-94). The second phase refers to the realist and naturalist texts in which representation is analogical and illusionist. In this case the 'fourth wall' convention creates the illusion of a photographic image of reality (91). Finally, the last phase is a contestation of the second phase (91-95). It has an anti-illusionistic aesthetic which in many ways returns to the convention-based forms of traditional drama (92).

An important point to keep in mind is that the dramatic conventions of one form of theatre may be different from another. Thus, David Wiles writes: "We must always bear in mind that melodramatic gestures which appeared 'natural' to a Victorian audience appear unnatural to a modern audience familiar with different conventions" (Wiles 19). A good reason for the size of gesture in the early to mid-Victorian period is the physical necessity of scale.[9] Brockett remarks: "Taken altogether, the performance style of the eighteenth-century actor probably more nearly resembled what we see now in opera than in drama" (Brockett 351). The Restoration stage was performed in vast theatres where the actor was a long distance from the back of the auditorium and

the galleries; this problem was heightened by the dimness of the lighting, so that it was imperative that the actor make his gestures large and broad enough to make an impression on the spectators.

In terms of the actual audience there is also a difference throughout history. One may find that Menander's *theatai,* for instance, have different implications from Plautus's *spectatores* (watchers) and our present-day audiences--*audientes,* listeners (Wiles 19).

It is in the radical phase that I must place all of the magic-realist corpus. As part of this phase, the magic-realist dramatic texts have many common features with other radical texts. For instance, the concept of foregrounding effect is characteristic of most texts of this phase. Since this is a concept I deal with in the definition of *magic realism,* it suffices for now to say that foregrounding effect or alienation-effect means making familiar objects appear strange and therefore new to the audience. Thus, characteristic of most texts of this phase is an aesthetic of defamiliarization (Elam 17-19).

Among twentieth-century theatrical uses of the mask, contemporary Chilean theatre personifies different kinds of concrete beings or abstractions by means of the mask. Generally magic-realist dramatic works depict characters in concrete terms. Such is the case of Jaime Silva's *El evangelio según San Jaime* (published and staged in 1969), María Asunción Requena's *Chiloé, cielos cubiertos (Chiloé, gray skies* [published and staged in 1972]) and Andrés Pérez's *Popol Vuh* (staged 1992) which have concrete masks to depict supernatural beings.

A brief look at María Asunción Requena's *Chiloé, cielos cubiertos,* provides evidence of these experiments with masks. Her play uses Chilote--from Chiloé island--mythology and other folkloric elements to illustrate through *magic realism* the dire economic underdevelopment of the archipelago. In the play women await the return of their husbands and sons who have to leave the island in search of work in the Argentinian Patagonia. Most of them never return and when they do, it is usually as elderly people.

The play takes mythical proportions when Rosario, the protagonist, defies her fate: she abandons her husband on their wedding night and surrenders her love to the Joven Naufragante, a young shipwrecked sailor of the legendary Caleuche ship. Her choice of love in a ghostly world rather than the defeat of marriage in the real world is an allusion to the limited alternatives that women have in the more peripheral parts of Chile; moreover, the play has a universal concern by addressing the problem of administrative, political, economic and cultural centralization in most Third World countries.

Chiloé, cielos cubiertos, which won the DETUCH--Drama Department of the Universidad de Chile--prize in 1972, used shadows to portray various mythical spirits and a ghost makeup. One of the spirits is the Thrauco which is a Chilote lewd wizard of the forest who captures single women at night.[10] Towards the end of the second part of the play he appears before Rosario in the form of a sinister figure projected as a large and grotesque shadow (Requena 287). In symbolic tradition, shadows are often understood as the image of a person's soul or as the mysterious double of a corporeal being.[11]

For magic-realist drama the use of light to carve a grotesque figure out of darkness is a way to present in more concrete terms the supernatural or the uncanny, which would otherwise remain abstract (Harris 90-94). Thus, the shadow figure in Requena's play indicates to the audience or reader a supernatural level of existence. According to the stage directions, Rosario falls to the ground, overcome by fear and screams in absolute terror: "¡El Thrauco!" (Requena 287). This terrifying appearance as well as a number of other incidents throughout the play call attention to a different mentality: one in which the supernatural belongs to the Chilote *Weltanschauung.* In this case, the shadow is a concretizing element of the Thrauco's spirit.

Shadow figures are a form of physical masking which make the agent disappear within a larger content. From an aesthetic perspective shadows can be used to portray a stylized and reduced image or to create in the audience the illusion of a bas-relief in

motion.[12] For the former, the shadow figure appears reduced to a single plane because it lacks depth (Brunet 52-54). Thus, the Thrauco's sinister figure projected as a large and grotesque shadow on the wall is two-dimensional (Requena 287).

The illusion of a bas-relief mask, which Vicente Huidobro uses in his political farce *En la luna (On the Moon),* suggests depth and volume in the shape, shading and movement of the shadow figure (Brunet 54). This form of stage representation, which originates in the Far East, increases the plastic possibilities available to the *mise en scène* through the use of lights and transluscent screens to create an optical illusion.[13]

Another form of masking in Requena's play is the ghost makeup of the Joven Naufraganta. In the stage directions one reads: "El Joven Naufragante es hermoso y varonil. Su aspecto denota su condición fantasmal, sin perder su dimensión humana..." (Requena 214). In this case a thin and smooth makeup would suggest a ghostly condition without losing the human dimension of the character. Here is an example of close to realistic masking. A makeup design like this one creates the illusion of a ghost and, at the same time, of a photograph.

There are also highly stylized portrayals in which the design of the mask is abstract. This is the case of Schlemmer's *Kunstfigur.* Harris Smith states that: "Schlemmer, who was influenced by Javanese, Japanese, and Chinese theater, pioneered the use of masks in pantomime to give visual form to purely abstract ideas such as infinity" (Harris 7). The purpose of these 'jointed puppets' is to explore, through pantomime and dance, man's relationship to time and space. In this manner, the designer achieved a unity of art and technology which was the driving force behind the German Bauhaus movement (Roters 5).

For both Schlemmer and Griffero the *Kunstfigur* donned by flesh-and-blood dancers expresses the relationship between the human form and its surroundings (Roters 7; de Toro, prologue). Griffero's *Santiago Bauhaus* uses Schlemmer's abstract masks and costumes in order to create an allegory of the time and space occupied by the Chilean military government (1973-1989). The play

also uses film clips to make references to the pre-military epoch. Rivas Espejo comments that: "el Teatro de Griffero es un acto de resistencia centrado en un cuestionamiento de la rigidez del orden espacial y temporal que toda dictadura impone, así como una recuperación de una historia reciente que un régimen ha tratado de desnaturalizar."[14] Griffero achieves this effect through the design of a grotesque cubic space in contrast to the aesthetically pleasing flashbacks presented in the film clips.[15]

In Griffero's play there are actors wearing Nazi uniforms who parade with goose-steps and clownish figures which move according to the laws of human body motion. There are also more metaphysical figures representing dematerializations via elongated arms and legs or through white masked agents who carry geometric forms larger than themselves. Others wear grotesque masks as in Schlemmer's water-colour *Between Columns* (Roters 88, plate 34 [1928]). These agents with the grotesque masks dance to fifties rock music in a sixties style *(Santiago Bauhaus* video).

The mixtures of images result in a carnivalesque spectacle which, according to Griffero himself, serves "para no hablar como ellos hablan, para no ver como ellos ven, para no mostrar como ellos muestran."[16] Griffero thus used cubic imagery to subvert the ideological and physical space of the military through codes that demanded new perceptions from the audience.[17] Rivas Espejo describes Griffero's production as a form of *oneiric hyperrealism* (Rivas 22-23).

Griffero's abstract masks in *Santiago Bauhaus* have a political objective in mind, namely to devaluate the military discourse of the Pinochet dictatorship (1973-1989). The main purpose of his abstract masking is threefold. First, it transgresses the linguistic system by distorting its expressive force. Secondly, it places plasticity, language, gesture and movement on a repetitive and geometric space. Finally, it confronts the audience with a binary opposition between the aesthetics of text and form (Guerrero 129, Griffero interview and *Santiago Bauhaus* video).

Many magic-realist plays have used more abstract forms of character depiction as well. Rodrigo Marquet's *Pedro Páramo* and

Juan Edmundo González's *La cándida Eréndira,* for instance, use cubic masks *(Pedro Páramo* video; Piña, "Espectáculos para la memoria" 110-111). As in Griffero's play, the masks in *Pedro Páramo* and *La cándida Eréndira* explore an abstract space within a concrete subject matter.

At this point it is paramount to briefly discuss the notion of stage magic in order to understand the audience's willing suspension of disbelief when confronted by masks which heighten the supernatural effect. For example, in María Asunción Requena's *Chiloé, cielos cubiertos* the reader or spectator suspends his own view of reality to consider that of another based on information from the dramatic text. Thus, the various encounters between Rosario and the Joven Naufragante's mythological realm appear as something normal in Requena's play.

This validation means that there is in the represented world a resolution of the antinomy between the real and the supernatural realms. Conversely, this resolution contradicts the mode of representation, because the mask appears as an oxymoron in comparison to the rational world of the spectator. However, in the represented world the mask is an extra-linguistic element which supports the portrayal of a different reality. Harris Smith comments that "masking heightens the mystery and the terror of the presence and serves as a symbolic link between the physical and the spiritual worlds, the worlds of form and idea" (Harris 92). Thus, the mask as a form of stage magic demands from the spectator a suspension of disbelief in order to understand the represented world.

Masks in the dramatic text may play a symbolic or an allegorical role. For instance, in Andrés Pérez's *Popol Vuh* the gods, who appear on stilts and wearing makeup of strong colours, are symbolic of the supernatural world. The makeup and costumes help to create another possible context of meaning by alluding to a supernatural dimension which endows the event with a magic quality.

For a mask to play an allegorical role, it must have a double meaning: a surface and an under-the-surface meaning. Aguirre's *Defensa de Diego de Almagro (Defense of Diego de Almagro* [1993]),

for instance, initially reconstructs the life of the *conquistador* Diego de Almagro in the sixteenth century. However, at the end of the play, Diego de Almagro, once executed, appears as a shadow mask on its back (Aguirre, *Defensa de....* 60-61). This sudden appearance of a two-dimensional Death, standing backwards, is an allusion to the *desaparecidos*--people murdered under the Pinochet regime. Death, which is the leitmotif of the play, only appears in concrete terms in this final episode. In addition, this allusion incriminates the audience because it shows that both the good and the repentant end up dead while the criminals live at ease without being brought to justice.

Also, masks can have a metaphorical function. For example, in the *Rabinal Achí* Queché's and Rabinal's masks establish the central metaphorical relationship between man and the numinous. These syncretic masks reveal rather than disguise the supernatural world. In that society, these masks have a cultural and religious meaning. On the stage the agents who don the masks represent superior, mythic qualities. For the audience the masks, together with the dialogues, music, dance and the stylized movement of the actors, signal a formalized ritual action. Thus, the syncretic masks become metaphors of a different mentality: one which reinforces the Mesoamerican sense of metamorphosis.

In *La Tragedia del fin de Atawallpa,* Columbus's feathers are a form of maskoid, which is a mask object, but smaller than the area of the face. Maskoids differ from masks by being part of a performance only as costume elements.[18] However, a maskoid, as in Columbus's feathers, may contradict or add information to the mask.

My main concern here is with the plastic element that has a sense of mask. Thus, I am not interested in masks, makeup or costumes which are simply part of the decor of a set. In these cases a mask, an actor, a costume or a stylized makeup may have no other significance than being part of a prop. An example of this is Ramón Griffero's use of two masked individuals as part of the stage decor in his 1989 interpretation of Carlo Goldoni's *Il servitore di due padroni.*[19] The use of masks in that play is minimal and it has next

to no discursive significance for the plot aside from highlighting the costumes and masks of the time period.

Since the mask has in many instances more than a decorative function, it is relevant to determine its relationship to the dramatic text and its performance. Specific kinds of costumes may play the role of a physical mask by making the agent disappear completely within a larger context. In *Defensa de Diego de Almagro* the costumes support various discursive aspects of the dramatic text; indeed, the differences in costumes between Quechuas, who appear in American Indian attire, and the Spaniards, who appear in sixteenth-century armour, is a clear visual sign of the historical period in question.

In theatre the particular material, texture, shape, size and colour of a mask also affects its functional and thematic use.[20] A half mask, for example, has a different effect on the audience and the wearer from that of a complete facial mask. Isidora Aguirre's *Retablo de Yumbel* (1985) has a series of *antifaces* (half masks) which allow more flexibility around the mouth and maxilla areas.[21] In *Defensa de Diego de Almagron,* this flexibility is not possible with the wooden Inka ritual masks that appear in the American Indian episodes of Act I. The fixed nature of these full masks does not allow for flexibility in facial expression and voice as is the case of the half masks made of papier-mâché in *Retablo de Yumbel.* Hence, an important aspect of the texture of masks are its kinesic features.

Masks made of wood have fixed or semi-fixed properties, whereas masks made with latex have more plastic capabilities. Pedro Páramo, the main character in Marquet's play, dons a double mask. One of the masks is made out of latex. This material is so flexible that it allows for visibility of the agent's facial musculature.

Another important determining aspect of a mask is its expression or, for that matter, its lack of expression (Rolfe 7-39). In both cases the mask determines the stage role of the character. The agent whether conscious or not assumes the outer form of the plastic element. Hence, Rolfe remarks:

> On putting on a mask, the actor often feels that his own features, hidden behind the mask, are drawn into a semblance of its traits.... The identification extends to the body, for with one's own face arranged in a particular way, the body too feels an impulse to complete the identification. A pinched face might call forth a contraction in the chest; a noble facial aspect might lift the head and ribcage" (9).

Thus, the mask is an aid in dramatic communication because it determines the agent's role as well as it facilitates the audience's visual identification of the character's traits.

Masks give recognizable or abstract characteristics to someone or something through a variety of traits. Whether neutral, expressive, larval or fantastic, masks help define the character if the design portrays a clear image or is extremely realistic in style; by contrast, a highly stylized mask may obscure or conceal the characteristics of the *dramatis personae*.[22] Griffero's *Santiago Bauhaus,* for example, uses the *Kunstfigur* to create allegorical roles at the expense of character development *(Santiago Bauhaus* video). In *Defensa de Diego de Almagro* the ritual Inka masks are also abstract: indeed, the reader discerns their figurative significance only in relation to other discourses and features in the play, such as dialogue and figurative movement. This is not the case of the Spanish costumes in the play, for the stage directions clearly suggest armour codes and other dress codes from sixteenth-century Spain (Aguirre, *Defensa de...* 1, 24, 27, 46).

A mask may be in tension with a particular dialogue, gesture, movement, stance or costume, in which case a *contre-masque* becomes evident. A *contre-masque* appears when there is a switch or a transformation into something else. According to Bari Rolfe a *contre-masque* occurs "when we learn that things are not always what they seem" (Rolfe 33). For instance, a tension may exist between what the physical image on the stage looks like and what is being spoken on the stage. An action on stage or a plastic element may evoke a *contre-masque* by contrasting with the specific traits of a character (33-35). Thus, the characteristic features of the image turn inside out.

In Marquet's *Pedro Páramo* there are clear indications of *contre-masque.* Pedro Páramo's first mask, for instance, is a red wrestling mask (Silva, "Los fantasmas de Pedro Páramo" 2; *Pedro Páramo* video). Its intense colour and fearful features together with his strong, loud voice serve to heighten the diabolic attributes of the character. The spectator learns that Pedro Páramo desires to control economically and socially the village of Comala. In order to achieve this task he kills, maims or cheats his opponents. His visciousness and covetousness which appear in both actions and facial features signal on the surface a strong personality. However, his attributes are in direct conflict with the crippled position in which he is brought on stage; moreover, the *contre-masque* created by the crippled position rephrases and questions his apparent strength.

Specific kinds of makeup, organic masks, shadow masks and costumes may play the role of a physical mask by making the agent disappear completely within a larger context. These metonymic devices also work as a mask in drawing attention to the form and the content. A good example is the ghost makeup of Juan Preciado in Marquet's *Pedro Páramo.* The actor's mask is a mixture of his facial muscles to compose an organic expression of tension and despair or of temporary happiness and a fusion of synthetic cubism with thin and smooth makeup designs *(Pedro Páramo* video).

Similar to the actor's organic masks in Jerzy Grotowski's *Akropolis* or Tadashi Suzuki's *Dionysus,* Juan Preciado's facial muscles alternate between a fixed expression of despair and of happiness throughout the whole play.[23] This organic expression together with its makeup replaces the physical mask, but it works as a mask by drawing attention to its features and to its relationship with the different elements of the play. Thus, the makeup makes a strong picture that completely absorbs the agent within it. Just as in *kabuki* and *kathakali* theatre, the agent's face becomes a mold to allow for the development of a different expression.

For Hans Robert Jauss these discursive and aesthetic properties mean that both literature and art belong to a dialectical

process which links the production and the reception of the text.[24] Thus, he writes: "literature and art only obtain a history that has the character of a process when the succession of works is mediated not only through the producing subject, but also through the consuming subject--through the interaction of author and public" (Jauss, "Literary History as a Challenge to Literary Theory" 15). This interaction leads to what Keir Elam identifies as the "polysemic character of the theatrical sign" (Keir Elam, The Semiotics of Theatre and Drama 11). In this polyvalent nature of the sign "a given vehicle may bear not one but *n* second-order meanings at any point in the performance continuum..." (11). A costume, for example, may suggest different connotations to an audience, such as the psychological, moral and socio-economic peculiarities of the character (Elam 11 and Petr Bogatyrev, "Costume as sign" 13-19).

In *Pedro Páramo* the priestly and peasant attires of some of the characters signal their socio-economic position and moral inclinations *(Pedro Páramo* video). The archbishop, for instance, dressed in a majestic dark robe to denote his rank, has the power to excommunicate the two siblings in the play for practicing incest. His costume provides information to the audience and confirms an archbishop who supports Christian morality. In addition, he has a sinister ghostly makeup which connotes a *contre-masque* of the values he upholds.

Since the audience is not a monolithic body reacting in unison, it is difficult to create a theory of reception. According to Patrice Pavis there is no unanimity about a theory of reception, because "we are still at the stage of proclamation about the audience's activity and participation, and have in no way arrived at the point of reflection on the cognitive and ideological processes of the spectator" (Pavis 71). For Pavis "the study of reception cannot be developed on the basis of psychological or socio-economic considerations established via a survey of the theatre public" (71); nonetheless, it is important to mention that the mask can help the audience identify an archetype, the traits of the character or the allusions created by the personification.

Satan in Jaime Silva's *El Evangelio según San Jaime* dons a red *huaso*--cowboy--outfit and an animal-like mask with horns, grotesque pointed ears and a big nose.[25] The animalistic features give the audience a clear image of the archetype. In addition, the *huaso* outfit of the character belongs to a long folkloric tradition that bears positive associations in the minds of Chileans.[26] Satan takes an ambivalent role in the play by joining forces with Jesus Christ in order to defy the omnipotence of God (Silva 36-40). Thus, his costume confirms for the spectator the ambivalence that arises from Satan's actions. Silva's use of the plastic element is crucial to the play because it provides the audience with allegorical and extra-linguistic elements that have implications for the dramatic text. The lack of masks would have had different results for the play.

Petr Bogatyrev explains that, in non-illusionist drama, costume, make-up, masks and gestures accentuate the duality between reader and character.[27] This duality is even stronger in the performance itself. Thus, the mask in a non-illusionist drama like *El Evangelio según San Jaime* plays an important role in audience reception; undoubtedly, it is important to study the mask in relation to concrete theatrical phenomena.

A basic semiotic premise about theatre is that it is communication which takes place by means of innumerable signs and codes. A mask is part of the signifying process; it is an element which interacts with other textual signs and, in many cases, extratextual signs. By mask as an extratextual sign, I mean its original folkloric, popular or archetypal functions. It is relevant for this study to address what happens to the mask's original function once incorporated in the magic-realist literary text. In order to accomplish this task, I will consider the semiotic and receptive possibilities that arise from the use of the mask in the text.

The physical mask has different implications from the actor as mask. On the one hand, the actor as mask refers to the metaphorical masks that actors create with their bare faces. On the other hand, the mask as an artifact makes a strong and clean statement that has distinct aesthetic implications from those of the plain face of an actor. The physical mask is also an element of transcodification,

for it translates semantic information from one system to another, hence adding to the amount of information available to the audience or reader. However, the same can be said of the actor: an actor is also using transcodification in his body language, postures, gestures and overall histrionic subcodes. Yet the transcodification involved with the mask is on a different scale.

A physical mask governs the movements of the actor and it defines the character at every level. Consequently, the physical mask is another defining mechanism; a device that both defines the character and makes a comment on the character. According to Harris Smith, with the mask "the human face is transformed ... into a symbol, into a huge image, an icon" (Harris 50). The mask also distances the audience from the action by creating a difference between the dramatic world and the world of the spectator (31). It helps bring into effect an 'Otherness' which the face by itself cannot define so clearly. Thus, there are aesthetic and actional differences between one system and the other.

To don the mask is to assume another identity. The physical mask in a sense suppresses the individual actor's codes in order to introduce its own set of codes. Here I am referring to the linguistic and the extra-linguistic codes accessible to both the actor and the mask. Most of these codes apply to the network of society's sign-relationships--e.g. the Chilean cultural codes for table manners--which are potentially available to the dramatic text and its performance. However, certain of these codes only apply to theatrical and dramatic discourses--e.g. mask conventions in Japanese *no* drama. Therefore, it is particularly important to determine what happens in the process of transformation brought on by the physical mask.

Distinction Between Dramatic Text and Performance Text

It is relevant at this point to mention the implications of the mask in the dramatic and the performance texts. The study of masks in performance is not a simple task. It is problematic to create a typology of signs for works where signs overlap written text and

staging (Pavis 18). For example, the mask and the actor on the stage appear as visible and iconized material bodies. However, in the written text the mask is part of a symbolic system that requires to be articulated as spectacle or, at least, as a mental construct of performance (Pavis 18). In Aguirre's *Los que van quedando en el camino* the use of white masks becomes symbolic of the supernatural. For the *mise en scène* these masks have a particular meaning based on their visibility and on their relationship to other signs on the stage. The main function of these masks is to recodify the features of the actor in order to define a specific role.

Every dramatic text has a limited number of staging possibilities because of the constraints imposed by the text on the director and vice versa. Hence, the specific nature of a performance speaks of a given staging in order to convey a particular meaning. However, it is not my intent to create a model of performance, for this would be beyond the scope of this study. I am simply looking at an aspect of the theatrical performance, namely the function of the mask in reference to the dramatic text and its performance. Although a typology of signs for both the dramatic text and its performance is problematic, it is possible to deal with the overlap of signs between the dramatic text and the staging. Consequently, my goal is to determine whether the mask has meaningful properties that preside over the performance and, in turn, influence the dramatic text.

The dramatic text is not self-sufficient. It needs the signs used in theatrical performances in order to achieve the *mise en scène*. As a text, the performance is an artifact: something that proposes (Giordano 13). For instance, a silence on the stage does not exist in an abstract form, because it may be the result of the characters stopping all dialogue. In the same manner, the physical mask on the stage may create dominance of the visual element. Hence, the mask as an extra-linguistic element acquires a new dimension on the stage. There the plastic element has ties with the context, because it does not exist independently from other theatrical elements. By recognizing the function of the mask, it is possible to understand the performance text with an added precision.

In the performance text the actor's experience of the mask reinforces its particular identity. For instance, in Andrés Pérez's *Popol Vuh* each actor chooses a character based on what he or she can better personify.[28] They choose human, animal or godly masks. The iconicity of the masks results in a dialectical tension between the dramatic text and its performance. In the case of the animal masks, the design allows the agent to amplify the voice in order to imitate the sounds of a jaguar, a peacock, a deer or a snake. This artifice adds to the agent's vocal resources and clearly shows the opposition and the inter-relationship between the dramatic text and its performance.

The route of codification between the "situation of enunciation" and the production of the *mise en scène* brings about visual units of meaning that prompt in the perceiver a specific construction (Pavis 28-30). Thus, context and design determine the spectator's and the agent's understanding of the mask. However, the context and design depend on the director's intent as well as the encoding contributed by the stage, mask and costume designers, actors, and other participants in the production process.

In the encoding of the performance text the context involves the mask in its relationship to thematic and formal aspects. By these aspects I mean the discourse formations which entail a particular medium and dramatic techniques in connection to message, ideology, history and the dramatist's or director's idiosyncracy. For instance, in *El Evangelio según San Jaime* some of the formal aspects, which include foregrounding effects with the use of masks, makeup, costumes and other dramatic techniques, create an allusion to Latin American *latifundismo* (large estate system) and its abuses.

To accomplish the above thematic twist, the director has recourse to various codes. The use of a red *huaso* outfit for the Devil in Silva's play is a clear idiosyncratic code by the director Pedro Orthous (Piña, "Espectáculos para la memoria" 107). In turn, this code adds to the Devil mask that alludes to a specific belief system. Hence, the mask exists in connection to context, plot, character, meaning of the play, architectural structure, actor,

audience and other components significant to the dramatic text and its performance.

The dramatic text constitutes an intertextual creation. Intertextuality represents the very "genesis of the performance" (Elam 92). A dramatic text will hold in its intertextual relations the imprint of other plays, the determining codes and conventions of the scenic space in relation to the over-coding or under-coding elements of the particular drama, and many other sociocultural as well as idiolectal references (92-94). Consequently, any attempt at decoding the dramatic text is in essence the analysis of systems; on stage the signifying and representational role of these systems renders them semiotically charged (7-8). By systems I mean all the scenic, gestural, linguistic, audience signals, proairetic levels, kinesic and proxemic possibilities that exist in the dramatic world. The mask as an artifact may partake of all these systems.

Theatre involves all occurrences that take place in the actual performance during the transaction between audience and performer. This includes the communication and production of meaning during the performance and all underlying systems attached to it. Hence, the adjective 'theatrical' stands for anything related to the audience-performer interaction. On the other hand, drama is the "mode of fiction designed for stage representation and constructed according to particular ('dramatic') conventions" (Elam 2). In this case the adjective 'dramatic' is "the network of factors relating to the represented fiction" (2).

Critics have proposed various arguments to deal with the duality created between the dramatic text and the performance text.[29] Enrique Giordano, for example, proposes a revision of the verbal in the dramatic context, in its relation to the spectacular, and, above all, the need for a written text in order to record the literary text. He argues that:

> La obra dramática no es autosuficiente; necesita del orden de los signos teatrales para que el "hecho escénico" se produzca. Es, como texto, "un artefacto, una cosa que propone." La relación entre ambos estaría dada en la función comunicativa,

> y en que los dos apelan a un mecanismo trascendente (Giordano 13).

Both the dramatic text and the performance text demand a mechanism of transcendence in the reader or audience; hence, no interpretation of a given text will be the same. Thus, Giordano remarks: "Si dos lecturas de una novela no son idénticas, tampoco lo serán las lecturas del texto dramático, y con mayor razón aún no lo serán dos representaciones del mismo, puesto que ambas parten de una interpretación personal... o colectiva" (21). Consequently, performances of Requena's *Chiloé, cielos cubiertos* and Aguirre's *Los que van quedando en el camino* are never identical.

Juan Villegas in his book La interpretación de la obra dramática separates drama and theatre into "obra dramática" and "obra teatral."[30] For him the "obra dramática" is primarily literature and should be considered "un fin en sí" (Villegas, La interpretación de la obra dramática 16). The second one, namely the "obra teatral," is a spectacle which partially feeds itself from literature. Thus, he writes:

> Estudiar una obra teatral implica, entonces, el examen de los aspectos que se conjugan en su representación, tales como el texto, los actores, el escenario, el público, la dicción, el maquillaje, la dirección, la iluminación, la disposición del escenario, etc. La obra dramática, en cambio, constituye sólo una creación del lenguaje, y en tal plano debe ser considerada (16-17).

Hence, Villegas distinguishes between the code and the enactment. As Enrique Giordano, Juan Villegas recognizes a theatrical virtuality in the dramatic text. This is something unique to the genre.

Since every spectator has a different intertextuality which allows for different levels of interpretation, it is important to establish whether the enactment or performance text can also influence the code or dramatic text. Thus, I am also interested in the reception side, because this helps explain how the audience reacts to the specific grammar of the text.

Grinor Rojo in his book Muerte y resurrección del teatro chileno: 1973-1983 explains that the dramatic text can be a mere

virtuality.[31] This would be, for instance, the case of González's theatrical performance *La cándida Eréndira,* which appropriates many of its elements from a different genre. Hence, the dramatic text only exists in the minds of the director, the actors, the critics and the audience. This tendency to produce the performance before the published dramatic text also exists in the *commedia dell'arte* and in *the happenings.* However, not all Chilean magic-realist theatrical performances work this way. The audience in some cases has available prompt copies in quartos as well as published dramatic texts and programs for the plays.

Manfred Pfister explains that drama includes both the written text and the performance text. For him the criterion for distinguishing drama from other literary forms is "the multimedial nature of dramatic text presentation. Hence, drama "as a 'performed' text, makes use not only of verbal, but also of acoustic and visual codes. It is a synaesthetic text" (Pfister 7). This important criterion advances the idea that any semiotic analysis of drama includes the performance text (7). He regards "the dramatic text as the scenically enacted text, one of whose components is the verbally manifested text" (7). However, a difference in media does arise between the orthographically fixed dramatic text and the more variable performance text. A contemporary representation of Shakespeare's *Richard II* by Ariane Mnouchkine or by Andrés Pérez would attest to the variability of the performance text.

The performance text is not only variable, but its multimedial aspect makes it difficult for a methodological study (Pavis 14). A spectator, for example, may recieve at the same time six or more pieces of information, such as masks, costumes, lighting, settings, gestures, actor's kinesics and words (16). Rather than creating a typology of signs, Patrice Pavis suggests adapting a descriptive metalanguage to each particular performance (16). To accomplish this task it is important to differentiate between dramatic codes and theatrical codes without necessarily having to create a taxonomy of codes. For Pavis it is more important "to observe how each performance makes and conceals its own codes, how they develop through the play, [and] how shifts are affected from explicit

codes (or conventions) to implicit ones;" furthermore, Pavis considers that it is the interpreter, whether critic or actor, who decides on setting up a code as a method of analysis (17).

In the code system and in the performance text, masks are metonymic accessories which serve in the codification process of theatrical communication. Masks as part of stage 'semiotization' belong to the "multi-channelled, multi-systemic communicational system" (Elam 44). Thus, the mask as a distinct system may intervene in diverse channels which transmit different messages or in one channel which conveys a similar message. In the case of *Defensa de Diego de Almagro,* the ritual masks overlap with other dominant systems--i.e., paralinguistic features and kinesic factors--to convey messages of ritual power.

The dramatic information conveyed by the ritual masks is also part of a theatrical subcode in which masks connote 'theatricality,' primarily because of convention, but also because of their visibility and audibility (i.e., when the *dramatis personae* sing through the masks). Such a statement of theatricality is, for instance, distinct in the mask uses of *commedia dell'arte, kabuki* and *no* theatre.

Umberto Eco explains that "overcoding" produces clear theatrical subcodes.[32] According to Elam, "overcoding" stands for "a secondary rule or set of rules" which "arises in order to regulate a particular application of the base rules" (Elam 53). For instance, the *proscenium* arch, the use of makeup and masks are some of the theatrical subcodes directly linked to "overcoding." The main point about theatrical subcodes is that they influence dramatic composition by means of specific "secondary regulative rules" which govern and distinguish the dramatic text from its performance (Elam 52-54). In *Diálogos de fin de siglo,* for example, Felipe's shiny white makeup and costume are theatrical subcodes which determine, among other things, the ghostly presence of the character. Incidentally, in many cultures a white ghost is the reverse image of a shadow (Biedermann 380).

Roman Ingarden divides the written dramatic text into two parts: *Haupttext* (the dialogue or main part of the text) and *Nebentext* (the marginal text containing the stage directions).[33]

This distinction between the two texts disappears in the staging of a play; instead, the visual element becomes more significant. Hence, there is a difference in media and in the communication process.

In the case of a *mise en scène* derived from a different medium and applied to the dramatic text, the director has to decide which verbal and non-verbal codes to use. Hence, the director's decision determines the presence of the dramatic text--whether real or virtual--in the formation of meaning. Rodrigo Marquet when directing *Pedro Páramo* extrapolated from the novel itself the characteristics of each *dramatis persona.* Following his approach, the actors of La Loba theatre company experimented with masks, costumes and makeup to portray the role of each character. Consequently, Marquet by using masks intended to add information to the dramatic text and its performance.

A brief look at the depiction of the incestuous sister in Rulfo's novel and Marquet's play should help illustrate the use of different codes. In the novel she is made out of mud and becomes a metaphor of death (Rulfo 147). Marquet's production deals with this description of primordial substance and of death by creating a character with different properties from that of the novel. In the play, the incestuous sister appears with makeup and wearing a white wedding dress with a white veil over her head. During the performance, the incestuous sister's makeup, costume and kinesics create the image of a doll *(Pedro Páramo* video).

Although the image of the incestuous sister changes in the process of transcodification from one genre to another, her physical characteristics suggest a being that is less than human in both media. Thus, there are aesthetic similarities in terms of the sought effect. However, the iconicity of the incestuous sister on stage results in a dialectical tension because it shows the opposition and the inter-relationship between the dramatic text and its performance. Hence, a new aesthetic becomes possible for the dramatic text.

Methodological Approaches: Use and Meaning of Masks

A fundamental concern is whether the mask supports the reader's or spectator's understanding of the supernatural and eerie event. The technique of dream projection to depict Diego de Almagro's shadow mask is an effective manner of creating an eerie effect in the dramatic text. This sign as discourse overlaps with other discourses in that scene. Among them is the use of dialogue to summon a sense of death, repentance, love, forgiveness and transmigration of the soul. Thus, both discourses support each other by supplying the spectator with a stage sign of death.

Both the dramatist Isidora Aguirre and the director Abel Carrizo Muñoz encode *Lautaro* with plastic elements in order to get as close as possible to the Mapuche *Weltanschauung*. For the Mapuches the supernatural is part of reality. Hence, when Curiñancu appears on stage in full body the reason Lautaro can only hear him, is that in Mapuche supernatural imagery the *pillán* is a corporeal being who maintains his worldly apperance, but cannot be seen by people in the natural world (Wilhelm 196).

What one finds in Curiñancu's apparition is a double meaning: one which determines the internal dramatic system and another the external dramatic system. On the one hand, his apparition affects the external dramatic system by showing to the audience how Lautaro can only verbally communicate with his father (Aguirre 48-50 and *Lautaro* video). This theatrical subcode in which the audience can see and hear Curiñancu but Lautaro can only hear his father's voice creates dramatic irony. On the other hand, Curiñancu's apparition also pertains to the internal dramatic system, because as part of the plot it expresses, among other things, a 'double vision' in which the rational world comes to a stop.

That many of the masks in magic-realist texts are atavistic and universal helps to define the symbolic or archetypal significance of the dramatic text. Aguirre's *Los libertadores Bolívar y Miranda* (1993), for instance, has stone ghost masks from the Spanish cultural tradition (Aguirre, *Los libertadores Bolívar y Miranda* 3-5). The agents don a grey mask and cloak to simulate the statues of

historical figures. However, the statues begin to talk as in Tirso de Molina's *El Burlador de Sevilla* and Zorrilla's *Don Juan Tenorio.* Although the use of the ghost is an atavistic and universal sign, its actual appearance as a stone ghost is a reminder of the Spanish culture (Biedermann 309).

Among the concepts possible for a semiotic interpretation, I have selected Algirdas Julien Greimas's mythic actantial model.[34] I use this model to support the archetypal and symbolic identification that I propose for the selected texts. Greimas's mythic actantial model is instrumental for this study. It shows how the archetypes of the selected works are actants which originate in a metatext that is at once unique to Latin America and, at the same time, universal (Greimas 197-221).

By actant I mean a type of syntactic unit.[35] The term actant includes not only characters or *dramatis personae,* but also animals, artifacts and concepts (Greimas, *Semiotics and Language* 5). An actant has functional and syntactic implications for the dramatic text. Greimas replaces the notion of character which implies an individuality and a consistency of the character; instead, he applies the term actant to the six functions of action found in a construct based on the interplay between spectating and the action of the play (Aston 35). This structural model together with other tools of analysis will help me determine the exact role of the mask in the dramatic text and its performance.

In both Aguirre's *Diálogos de fin de siglo* and Silva's *El Evangelio según San Jaime* the masks belong to a metatext. Thus, one can assume an *a priori* conception of what the masks represent. The issue here is to inquire to what extent the mask maintains its original value once recontextualized and whether the reader and spectator understand the metatextual implications.

It is possible for any metonymic accessory which plays the role of a mask to fill in what Roman Ingarden and Wolfgang Iser identify as "points of indeterminacy" *(Unbestimmtheitsstellen)* encountered in the text.[36] In the case of Silva's play the use of masks and costumes is crucial in order to give the reader or spectator a clear image of the characters; moreover, the masks

themselves belong to the cultural sign system of the spectator. For example, the audience has no problem in recognizing the metonymic devices which characterize Satan, Jesus Christ or Death in *El Evangelio según San Jaime.* Hence, the masks contribute to the spectator's decoding of the performance.

Any study of the dramatic worlds that arise in a play comprises for the spectator a dramatic discourse that is limitless in its hermeneutic possibilities. In being limitless, the dramatic discourse is also incomplete, for it is cumulative in its interpretation and performability. Therefore, a dramatic text can be referred to as a semiotic object which accumulates interpretation in its dynamic function. One can argue on this basis that the use of the mask can create its own "points of indeterminacy." However, much of the success of the visual sign is in the way the director and the other stage design members encode the mask to decrease ambiguity in the text or, conversely, to create ambiguity. This process of interaction in which the reader removes or fills in the indeterminacies in the text is what Ingarden and Iser refer to as 'concretization' (Holub 25-27). Hence, both scholars imply an active reader who is directly or indirectly part of the discourse.

Although one may argue that reception is dependent on the level of intertextuality of the reader or spectator, the differences result for media in distinct aesthetic implications. Whereas in a written text the reader has the support of his epistemology and imagination, in the case of a theatrical performance the spectator has, in addition, access to concrete visual signs. Thus, the performance text has a distinguishing factor through ostension (Elam 30). In the performance text the spectator confronts a concrete object or foregrounding device rather than a referent that expresses its kind (30). This distinguishing factor in theatrical semiosis is relevant: it explains why the director, the actors and the other stage design members may encode the performance with masks in order to facilitate audience 'concretization' *(Konkretisation).*

Since my interest is in the mask as artifact, I focus on its connection to audience reception of the dramatic text and its

performance. For example, the makeup of the Maya gods in *Popol Vuh* decreases the ambiguity in the performance text by giving information to the audience. Thus, this makeup supports the spectator's 'concretization' of what would otherwise appear as a "point of indeterminacy." Had the actors appeared on stage without their makeup, the textual implications would not only have been different but more ambiguous in presenting the ghost figures to the audience. Hence, it is relevant to determine how the mask fills in the "points of indeterminacy," thereby decreasing the ambiguity in the dramatic text.

Although reception theory has come under much criticism in the past, I believe that concepts such as "points of indeterminacy" and "concretization" are useful. Reception theory, together with other semiotic, archetypal and symbolic methods and concepts, enables me to determine the mask's relationship to the historical setting, the actants, the plot, the reader, the spectator, the director and the actor.

My selection of relevant concepts is helpful for an understanding of the mask as both a source of defamiliarization and of contextual significance within the magic-realist mode. However, I am not implying by this selection that there are no other significant methodologies or models; notwithstanding, it is important to select a body of methods and concepts in order to establish the relevance of the mask as a signifying system.

The syncretic traits of Silva's Devil bear similarities with pre-Columbian and colonial aesthetics. Many Latin American magic-realist dramatic works recontextualize images and symbols from a syncretic popular and folkloric tradition, thus their relevance in modifying traditional Western icons. Silva's *huaso*-Devil, for instance, appears in red and takes an ambivalent role in his struggle against an omnipotent and abusive God. The Devil's red colour adds to the list of traits that the audience can identify.

Whenever a primitive or folk mask appears in my corpus, I consider some anthropological studies in order to better explain the archetypal model. N. Ross Crumrine and Marjorie Halpin's <u>The Power of Symbols: Masks and Masquerades in the Americas</u>, Roberta H.

Markman's and Peter T. Markman's Masks of the Spirit: Image and Metaphor in Mesoamerica, and a number of essays in Escenario de dos mundos discuss various applications of primitive and folk masks in Latin America. My intention is to use these texts and other relevant sources in order to show the connection between the mask in its metatext and the mask in its new context.

The use of the term "zone of liminality" should help explain the connection. This link between the numenous and the phenomenological worlds occurs in various scenes of Aguirre's magic-realist plays. For the American Indians masks serve as extra-linguistic symbols of a "zone of liminality" (Markman XV). Here the gods and other supernatural beings manifest themselves through the masks; consequently, the Mapuche ritual masks reveal, rather than disguise, the supernatural world.

An understanding of the metatextual mask is crucial in order to better decode its application in a magic-realist dramatic text. For the audience these wooden masks with a crude anthropomorphic design reveal yet another ritual element of Mapuche culture; therefore, the masks as part of a metatext add to the audience's sources of information.

The Greek spectators who attended a play by Sophocles knew the conventions of their theatre and could identify their myths in the plays. It is also important to identify the metadramatic functions of the mask in the selected magic-realist texts. By doing this, I will be able to show whether the use of a particular mask in the dramatic text differs from its original function.

Susan Valeria Harris Smith in her book Masks in Modern Drama explains that the study of masks is as relevant to literature as it is to drama, "because the mask functions on two levels, as a metaphor in the text and as a device on the stage..." (Harris 1). Thus, the application of masks both as a literary image and as a physical part of the performance can occur simultaneously in a play. Aguirre's *Lautaro* is a good example in which the plastic element appears in both the written text and the performance text. Whereas on the stage the plastic element appears as a visible and an iconized

material body, in the written text it involves a mental construct of performance (Pavis 18).

A brief look at Act I, Episode I, Scene 1 of *Lautaro* should help illustrate the above difference. In that scene Colipí, a Mapuche messenger, brings news from the *conquistador* Pedro de Valdivia to Curiñancu, Lautaro's father. The news is in the form of another Mapuche with maimed hands who has suspended around his neck a severed human head. Colipí leaves no doubt about the grotesque human icon when he explains to Curiñancu that this atrocity is testimony of the *conquistador's* cruelty (Aguirre 25 and *Lautaro* video). In both the written text and the performance text the plastic element defines a grotesque icon. However, the plastic element in the performance text is not solely a metaphor of Pedro de Valdivia's brutality, but a clear visual sign which aids in the spectator's "concretization" of the dramatic text.

Although in Scene 1 there is an overlap of signs between the written text and the staging, the metonymic accessories of the maimed character on stage intensify the linguistic part of the performance in ways that the written text cannot. The iconicity of the plastic element in the grotesque scene has meaningful properties that preside over the performance by creating dominance of the foregrounding device and, in turn, influencing the dramatic text. This plasticity adds, as part of the theatrical context, to the spectator's knowledge of the dramatic text by physically dramatizing the ruthlessness of the *conquistador.*

In principle, the use of masks signals a non-mimetic dramatic and theatrical attitude; therefore, the mask belongs to a different fictional world than that of common sense or of the realist-naturalist paradigm and represents a different attitude towards theatrical illusion.

The use of the mask as a possibility of illusionistic 'virtuality' should provide evidence of its different attitude towards theatrical illusion. According to Keir Elam in his book The Semiotics of Theatre and Drama, in the proxemic relations of theatre:

> Performance spatiality is not limited... to the *actual* interstitial areas marked out by fixed, semi-fixed and dynamic

> theatrical components. Any representation, if it is successfully to evoke a fictional dramatic scene, will also create... *virtual* space--that is, an illusionistic 'intangible image' resulting from the formal relationships established within a given defined area.... Illusionistic 'virtuality' has always been one of the dominant characteristics of the spectacle (Elam 67).

Elam cites as examples of *virtual* space the stage arrangement, the architectural structure or a painting (67). He adds that: "Conventionally, the stage depicts or otherwise suggests a domain which does not coincide with its actual physical limits, a mental construct on the part of the spectator from the visual clues that he receives " (67). As well, masks may create this sense of illusionistic 'virtuality.'

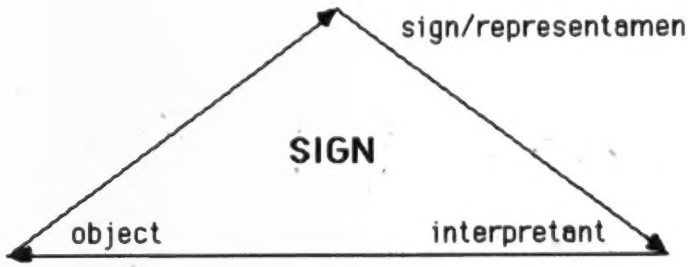
A close look at the grotesque icon in Act I, Episode I, Scene 1 of *Lautaro* should illustrate how the plastic element creates illusionistic 'virtuality.' In that scene the icon codified by the plastic element becomes a synecdoche of Pedro de Valdivia's brutality, because it intensifies Colipí's explanation about similar atrocities committed by the *conquistador* against hundreds of Mapuches (Aguirre 25 and *Lautaro* video). Thus, the plastic element depicts for the spectator's mental construct an illusionistic 'virtuality' by suggesting a domain which does not coincide with its actual physical limits (Elam 67).

These masks recodify the features and movements of the actors and result in an 'Otherness' which the face by itself cannot define so clearly. Also, masks distance the audience from the action by creating a difference between the dramatic world and the world of the spectator (Harris 31). Thus, these aesthetic and actional characteristics of plasticity produce distinctive implications for theatrical illusion.

A. Masks: Intention and Context

Charles Sanders Peirce in his Collected Papers created the first systematic typology of the systems of signs.[37] The following

diagram developed by Fernando de Toro illustrates how according to Peirce's semiotics every kind of object can become a sign:



The semiotic process in this diagram runs clockwise, and it is dynamic, triadic and open-ended (de Toro, Semiótica del teatro 87-127). In it, the sign stands for all of the components in the triadic relationship. The *representamen* is the auditory or visual image of a verbal or non-verbal sign and the *interpretant* is the concretizing agent who creates mental associations derived from the image or object (92).

Fernando de Toro explains that: "Un aspecto importante que se desprende... del signo, para que un signo *interpretante* pueda decir algo del objeto, es que éste debe ser conocido de antemano..." (de Toro 92). In other words, the *interpretant* already has mechanisms of association for the sign. For instance, in Silva's *El evangelio según San Jaime* the audience has no problem identifying the grotesque metonymic devices used to create demonic figures, such as those identifying the Devil and Death. The human senses directly trigger and affect the spectator's internal mechanisms of identification.

In the *mise en scène* it is the *interpretant's* power of visual perception which plays the most prominent role in object identification; as a result of this power, the conceptualization of the object as sign ensues. Hence, an *interpretant* can identify the role of the shadow masks in *Lautaro;* furthermore, all audiences perceive in a symbolic and contextual manner or in one or the other form. Thus, the spectator watching the shadow masks already has mechanisms of association which allow for the decoding of the figures as allusions to a supernatural event.

The identification of particular metonymic devices, dramatic techniques and structures in a play is possible because the text follows conventions or principles "established through the generic and stylistic evolutions of theatre and performance conditions" (Aston 17). For example, the proscenium arch is conventionally used to create in the audience the illusion of a look through a large window onto reality. The *interpretant* then identifies the elements characteristic of the text and creates metaphorical meanings while actively engaged in the decoding process.

Although it is possible to have multiple readings which are unique to the epistemology of each *interpretant,* these readings are epoch or school bound and codetermined by the literary work (Holub 26-27). Even a major paradigm shift, such as that created by the radical texts at the turn of the century, appears as a consensus in the decoding activity of concretizing agents. The main point here is that generic and stylistic changes are possible whenever the *interpretant* is part of shifting relationships which allow for a consensus in the shifts in meaning. Thus, the process of creation of a work as opposed to a text does not need to be rational, but the activity of confirmation of that work into a text has to be consensus bound and rational.

An important issue for the magic-realist productions is the identification of the sign systems recognized by the *interpretant.* Lighting, for instance, is a major sign system in twentieth-century drama. In Marquet's *Pedro Páramo,* García Lorca's *La casa de Bernarda Alba* and Arthur Miller's *The Death of a Salesman* lighting is suggestive of a mood and it is symbolically charged.

My analysis of masks decreases the ambiguity found amid the speech object *(logos),* the speaker and the listener or reader. In this sense, an attempt at sign identification is a practical one based on the need to recognize and to decode some of the relations that the mask has with the text and the *interpretant.*

The mask can help the spectator identify model attitudes towards the world. It is a way of foregrounding the relationship of the bearer to the surroundings. The mask is only a sign within a specific way of signifying. This sign creates a relationship to the

object. For instance, in Alejandro Sieveking's *La mantis religiosa* and Aguirre's *Diálogos de fin de siglo,* masks have different functional and thematic uses.

In theatre, the sign-functions of the mask are culturally variable and idiosyncratic, therefore, complex. Defined as an object that serves for representation, the mask can be in Peirce's terms an icon, an index and/or a symbol. Peirce's trichotomy of sign-functions is useful, because it helps classify the various uses of masks. By identifying these uses, I will show the significance of the mask--in relationship to content, plot, character, spectator, meaning of the play and formal aspects such as mask design and stage set--as an artifact which validates a distinct Latin American discursive and aesthetic identity.

As an icon, the mask is linked by similarity to another sign. Pierce distinguishes between three types of icons, namely the image, the diagram and the metaphor (Elam 21). For instance, Colipí, as mentioned earlier, brings on stage a maimed Mapuche who has suspended around his neck a severed human head. The audience identifies in this icon both a grotesque image and a metaphor of the *conquistador's* cruelty, namely Pedro de Valdivia's cold-bloodedness in order to create panic among the Mapuches (Aguirre 25 and *Lautaro* video).

Indexical signs are the ones in which the relationship between the object and the *referent*--that is the reality denoted by the sign--is by implication (Elam 22). A distinct indexical role of the mask in the dramatic text is with regard to deictic elements.

Deixis "is what allows language an 'active' and dialogic function rather than a descriptive and choric role..." (138). Aston argues that "Just as the mode of dramatic dialogue is essentially deictic, so too is the use of the body in theatrical communication..." (Aston 116). On the one hand, deixis is what defines the semiotic exchange within the dramatic world. On the other hand, the communicative situation or dramatic discourse comprises for the spectator the perception of the interaction (character-to-character communication, character-to-spectator communication, etc...), the

macro-context of the dramatic 'world' and the situation which frames or defines that interaction.

The half-masks and the costumes in Aguirre's *Retablo de Yumbel* play an indexical role by drawing attention to the event (a play-within-a-play) and to the actual masks (in the performance). Thus, deixis includes not only dramatic dialogues, but also the extra-linguistic aspects which point directly to a situation or to a discourse; furthermore, in the *mise en scène,* the language of the body and the masks acquire a more relevant deictic role than in the written text.

In a symbolic sign, the relationship between the object and its meaning is conventional. This implies that no similitude or physical connection exists between the sign and the object (Aston 6). The symbol is the most arbitrary of all the signs. Whereas the audience readily recognizes iconic and indexical signs, it must interpret symbols (de Toro, Semiótica del teatro 103). Peirce's concept of symbol refers to the symbolic nature of language and logic (103). Although his emphasis is on the symbolism of words or sentences, it would be mistaken to limit the notion to the verbal sign alone.

As well, the visual image may have symbolic implications for the dramatic text and its performance. Red, for instance, is a colour with diverse symbolism because it is bound to cultural conventions and to the context in which it appears (Biedermann 281-283).

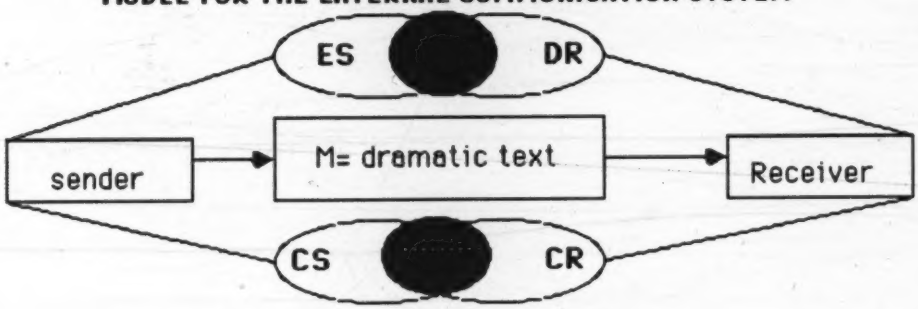
Theatrical systems and codes constantly link the dramatic text and its performance. Thus, the verbal and the non-verbal elements of the discourse continually define the performance hierarchy. For example, the death mask in *Defensa de Diego de Almagro* becomes the dominant sign in the final episode, with aesthetic and discursive implications for the play; accordingly, the death mask conveys to the audience a phantasmagoric realm.

Communication implies the perception of a message from a sender to a receiver and from an object to a subject. Simón Bolívar's makeup in Aguirre's *Los libertadores: Bolívar y Miranda* functions as a foregrounding device that shifts the audience's attention from the linguistic content to the implications of the

plastic elements. His mask is a prominent stylistic recourse that helps the audience to identify visually and metaphorically the artifact. Through Bolívar's juxtaposing of personal traits to other discourses, the audience recognizes the archetype of the hero, the condition of the actant and the allusions created by the personification; therefore, the mask in the dramatic text and in its performance is an important source of aesthetic and discursive properties.

Manfred Pfister points out that since the dramatic text is synaesthetic and multimedial, the communication process is more complex than simply a sender-receiver relationship (Pfister 7, 27). He proposes the following external communication system model for dramatic texts:

MODEL FOR THE EXTERNAL COMMUNICATION SYSTEM



In the model **ES** stands for the encoding code of the sender and **DR** for the decoding of that code by the receiver. **CS** and **CR** stand for the encoded content of the sender and the decoded content of the receiver, respectively. According to the model the arrows represent the *channel* used to create "a physical and psychological link between sender and receiver" (27). Through this *channel* the audience perceives the *messages* of the play.

As well, the sender (dramatist, director, actors and stage designers) encodes the production to allow for the receiver's decoding of the different *codes* in the dramatic text. The spectator's decoding of the messages transmitted via the various dramatic and theatrical *codes* results in the disclosure of the play's

content. For instance, *Diego de Almagro's* shadow mask is an indexical foregrounding device that creates a message for the internal and the external dramatic systems.

Masks may serve as codes to subordinate, highlight, relativize, clarify, transcend, distort or contradict other codes. For instance, a tension between two distinct physical images on the stage may exist to clarify the historical time of the *fabula.* This physical and historical distinction is clear in the *Lautaro* dramatic text and its performance. The play contrasts the Mapuches and the Spaniards through bipolar tensions which portray differences in dress codes, beliefs, rituals, props and kinesics according to the time period.

It is important not to fall into a purely quantitative description, but rather to accompany this research with concepts that explain the functional and thematic use of the mask in the dramatic text and its performance. For Manfred Pfister one of the essential issues concerning the relationship between the non-verbal and the verbal codes is whether both happen at the same time or whether one is transmitted before the other (Pfister 16-18).

Masks only acquire meaning in a signifying relationship like the one proposed under Fernando de Toro's triadic diagram; furthermore, the plastic elements in Aguirre's *Defensa de Diego de Almagro* or González's *La cándida Eréndira* derive their meaning through a relational process with a broad semiotic range. Thus, the overlap of signs defines the denotation-connotation dialectics of the masks. By denotation I mean the exact, literal value that a sign has in a society (Greimas, Semiotics and Language 72-73).

Semiotics helps the critic examine the mask in terms of diectic strategies. Also, one can understand the mask in relation to dramatic worlds, a concept dealing with the way the spectator or reader pieces together the dramatic information conveyed in the text. All dramatic worlds are fictional constructs no matter how far the illusion of reality goes.

As a fictional construct the dramatic world has referentiality in the spectator's real world. According to Elam the dramatic worlds constructed by the spectator belong to "a spatio-temporal elsewhere represented as though actually present for the audience"

(Elam 99). Dramatic worlds involve hypothetical *('as if')* or 'counterfactual' (non-real) worlds which refer to the ways those worlds "could have been" (Elam 99-102). The audience perceives these dramatic worlds "*as if* in progress in the actual here and now" (102). Therefore, in González's *El señor presidente* (1984), the dramatic worlds presented are hypothetical constructs of real history, but presented through the complexities of verbal, visual and acoustic sign vehicles that convey the notion of actual presence.

Spectators attending the 1969 theatrical performance of *el Evangelio según San Jaime* saw the 'actualization' of the possible worlds that arose with the use of the mask; furthermore, in the performance the masks play a more significant role than in the written text. Elam points out that "Dramatic perfomance metaphorically translates conceptual access to possible worlds into 'physical' access, since the constructed world is apparently shown to the audience--that is ostended--rather than being stipulated or described" (Elam 111). Hence, ostension is another distinguishing factor in theatrical semiosis (30).

Essential to the communicative process is the familiarity of the reader or spectator with the various aspects which govern the drama in question. The role of the spectator is that of a hermeneutic agent and, thus, he forms part of the dramatic text's ontological system. One can go so far as to say that theatrical communication exists as the exclusive domain of the spectator; furthermore, through the spectator's "concretization," the mask proves to be part of a complex semiotic system.

In decoding the dramatic content, the reader or spectator faces the need to order and to interpret an environment "whose expression is in fact discontinuous and incomplete" (Elam 99). As the play progresses, the reader or spectator fills in the 'points of indeterminacy' based on the cumulative function of the dramatic text. Thus, it is important to consider the elements of theatrical communication involved in the use of the mask. One of the aspects of interpretation that is crucial to my study is the reader/dramatic text and spectator/performance text relationship.

For Jauss, aesthetic pleasure *(Genuss)* is made up of two moments: firstly, one in which the ego surrenders to the object; secondly, the aesthetic pleasure *per se.* In the latter, there is a distancing from the object in order to analyse it.[38] Bertolt Brecht's alienation-effect also involves a distancing from the object, but it is intended to provoke the audience's moral, not aesthetic, feeling.[39] However, in both the observed object is removed from its normal perceptive field. The aesthetic and moral distancing allow the reader or spectator an active role in the creative process.

In terms of aesthetic pleasure the ritual Inka masks in *Defensa de Diego de Almagro* serve not only in semiotic terms, but also in receptive terms, to draw attention to the form and the content. Thus, the Inka masks as foregrounding devices are a cause of reflection for the reader.

The decodification of a dramatic text and its performance is in direct relation to the familiarity the reader has with other texts; this intertextuality of the reader is important for the interpretation of the text. For example, the reader or spectator of *Los que van quedando en el camino* had access not only to the actual performance or written text, but also to a metalinguistic frame which included the critics of the play or a familiarity with the metatext.

Patricia González, in her essay "Isidora Aguirre y la reconstrucción de la historia en *Lautaro,*" gives information about the historical and allegorical associations of the play (González 13-18). This kind of literary criticism as well as short reviews and newspaper articles regulate and define what the audience or reader should expect and in some cases how it should respond to a play.

Iser maintains that the reader's "concretization" is also conditioned by two other domains, namely that of the mental images created during the reading process and that of the communicatory structure of the text which govern the terms of their readability (Ingarden, The Act of Reading 10). In all of these domains, my concern is with the effects and the meanings produced by the mask on its readers and spectators. For instance, in Aguirre's *Los que van quedando en el camino* performance, the prominent use of shadow

masks helps the spectator through iconicity fill in the 'incompleteness' factor that the reader encounters in the written text. Thus, the dramatic text is defined or conditioned by its performace and its performability (Elam 209).

The way in which the director organizes the theatrical sign-system is as much an intertextual activity as it is a form of application. The same is true of the reader or the literary critic. All of them play a crucial role in creating and interpreting the dramatic text. For instance, Abel Carrizo Muñoz established a series of idiosyncratic subcodes which contributed to the theatricality of the plastic elements in *Lautaro.* A clear example of these idiosyncratic subcodes is the more significant use of the Mapuche ritual masks in the performance.

In a literary text, there is a linguistic sign-system codified in a specific way. The director is a reader, an interpreter and a producer of these codes. He "has control over the theatrical (as opposed to dramatic) shape and is faced with the task of organizing the signifying systems of theatre at... his disposal (lighting, scenery, props and so on) into a codified process appropriate to the production of a text" (Aston 100). Therefore, he may deal with 'points of indeterminacy' by using masks in order to define the meaning of a specific action. As well, in a collective production the role of stage design technicians, makeup artists, actors and other members of the theatrical production determine the sign-system of the performance. This was definitely the case of such magic-realist plays as *El Evangelio según San Jaime, Lautaro, Diálogos de fin de siglo, Retablo de Yumbel* and *Pedro Páramo.*

B. Mask Design: Archetypal and Symbolic Approach

Semiotics and reception theory are two methodologies which help identify the distinct systems and modalities involved in the shaping of a message. Thus far, I have been concerned with the connections of mask to context. The design of the mask also affects the reception process, particularly for the performance text; indeed, the material, texture, shape, size, expression, movement and

colour of a mask communicate to the spectator a series of signs.[40] One finds that the discourse comprises various signs, among which is a mask. The spectator has to deal with a heterogeneous spatio-temporal structure and with a communicatory structure that dictates many of the aspects of interpretation.

Among concepts of material, texture, shape, size, expression, movement and colour of a mask, it is the physiological mechanisms of eyesight which are the most important. Colour plays an important role in audience discrimination of the plastic elements in *Pedro Páramo.* Thus, I am interested in the relationship that colour has with form and content in the mask.

Colour has been used instinctively and with supporting theories throughout history. According to Rudolph Anrheim in his book Art and Visual Perception: A Psychology of the Creative Eye, "Color is an efficient dimension of discrimination."[41] Thus, "A ball rolling across a lawn can be spotted and caught much more surely if it is identified not only by its movement, shape, texture, and perhaps brightness, but also by the intense red color that sets it apart from the green grass" (Anrheim 330). In *Pedro Páramo* colour provides the audience with a duality of moods, whether it is a sad mood represented through the opaque, somber and orange light effects or a happy mood portrayed through the incestuous sister's bright makeup.

This aspect of colouring becomes highly symbolic in many of the masks used to support a magic-realist mode; furthermore, the play between somber and bright colours can highlight the discourse between mask and *contre-masque.* Thus, the somber light effects contrast with the incestuous sister's bright makeup. This symbolism is tied to culture and context and, I may add, technology. By examining the symbolic significance of colour in the mask and the stage set in *Pedro Páramo* or *El Evangelio según San Jaime,* one can determine an additional contextual and metatextual characteristic of the dramatic text and its performance.

The mask as an object of ritual has been with man since prehistory. Thus, the mask may have atavistic and universal implications which determine audience perception. For instance, Satan's red huaso outfit in *El Evangelio según San Jaime* affects the

discriminating capabilities of an audience by highlighting the diabolic features of the *dramatis persona.* Thus, colour helps the spectator confirm a specific archetype. As well, the shape of the mask contributes to the discriminating capabilities of the spectator.

Masks as artifacts have had various applications throughout history. In ritual terms, masks have been a materialization of the ontological and the metaphorical connection between the numenous and the phenomenological. Thus, masks have been used to invoke the supernatural. Hans Biedermann remarks that "The person wearing the mask feels internally transformed and takes on temporarily the qualities of the god or demon represented by the mask" (Biederman 218). This creates a "zone of liminality" between the numenous and the phenomenological worlds. One may say that the mask as an object serves as an extra-linguistic means of transcendence. The receiver has to transcend the immediate identification of the object in order to interpret it within a given context.

In order to analyze the mask, one has to count on the overlapping of systems. By this I mean that verbal conceptualization of the mask depends on its discourse with other verbal and non-verbal elements of the dramatic text. Pedro Páramo's red wrestling mask, for instance, highlights his loud voice tonality and some of his other features, such as greed and strength *(Pedro Páramo* video). This is in direct conflict with the crippled position in which he is brought to the stage. The mask and the *contre-masque* in the different systems and codes that characterize Pedro Páramo gives the spectator a point of reference to decode the *dramatis persona.*

The spectator has various points of contact with mask applications in theatre. One such application of the mask in a play is that of satiric masking which suggests a spiritually incomplete character. This kind of mask serves to elevate the spectator, for he observes the masker as someone of inferior human quality. The Devil in Silva's *El evangelio según San Jaime* (published and staged in 1969) dons an animal-like mask. His animalistic features are a good example of satiric masking.

Among the more traditional uses of plasticity in theatre are folkloric masks. Silva's play uses folkloric masks to portray satiric characters. Harris Smith explains that:

> A satiric mask... exposes the masker. At once comic and sinister, the distorted mask stresses the wearer's ridiculous behavior as it suggests the grossness and depravity of which he is capable. The satiric mask isolates a characteristic, distorts or enlarges it, and freezes it permanently (Harris 12).

Hence, the satiric mask presents the *dramatis persona* as less than human.

Many Latin American magic-realist plays use satiric masks. Jaime Silva's *El evangelio según San Jaime* and Andrés Pérez's *Popol Vuh* have various satiric mask applications. Satiric masks have been used by dramatists such as Alfred Jarry, Bertolt Brecht, John Arden, Yvan Goll and Jean Genet. Bertolt Brecht, for instance, uses grotesque masks with protruding eyeballs in *The Caucasian Chalk Circle* (1948).[42] A grotesque mask is the antithesis of a heroic mask, and it distances the audience.

The heroic mask is found in ritual, myth and spectacle masking. *Lautaro* uses three ritual masks which serve to ennoble the position of the protagonist during a ritual dance (Aguirre, *Lautaro* 56). These uses of the heroic mask serve to elevate mankind in his mythic qualities. The spectator is distanced, but shares in the experience of the gods or the hero. Heroic masks belong to myth, legends, tales, ballads, and rituals. They tend to reaffirm man's spiritual and social order. Dramatists like William Butler Yeats, Antonin Artaud, Max Reinhardt, Hugo von Hofmannsthal, Eugene O'Neill and Jerzy Grotowski have tried to give ritual significance to twentieth-century theatre in order to recapture a spiritual dimension. William Butler Yeats, for instance, uses *no* masks in *At the Hawks Well* (1917) to raise the dramatic action to a mythic stature.[43] As well, the application of Inka masks in *Defensa de Diego de Almagro* is an attempt by the dramatist to give back to theatre its ritual significance.

Another important methodology from which I draw the concept of archetypes is the one discussed by Northrop Frye in his essay

"Archetypal Criticism: Theory of Myths."[44] His model is based on the spectator's reaction at the subconscious level. He proposes a grammar of literary archetypes which assumes a world of myth and symbolism. Frye believes that the reader has various forms of conscious and unconscious interactions with the world at large. In his book The Great Code: The Bible and Literature he writes that:

> Man lives, not directly or nakedly in nature like the animals, but within a mythological universe, a body of assumptions and beliefs developed from his existential concerns. Most of this is held unconsciously, which means that our imaginations may recognize elements of it, when presented in art or literature, without consciously understanding what it is that we recognize (Frye XVIII).

However, the subconscious does not completely remain unknown, because the critic can recodify the subconscious to a cognitive level (XVIII). In studying the archetypal and symbolic dimensions of the mask, I show in this study how the critic recaptures the full implications of the mask as an artifact in the dramatic text and its performance. My concern is not to prove or disprove Frye, but to decode the archetypal and symbolic features which define the actant in the dramatic text.

Although the performance directed by Marquet has similarities with the original novel, the change from one genre to another implies a transcodification. In González's *La cándida Eréndira* the transcodification which takes place with the use of masks serves to define the archetypes or types of the *dramatis personae* derived from a different medium. For Carl C. Jung, archetypes are like 'primitive residues' which exist in the 'collective unconscious."[45] In reference to this perspective, Northrop Frye indicates that:

> The archetypes come into the individual from a "collective unconscious," inherited from our ancestors and extending over present-day society. Hence the dreams and fantasies of the individual should not be interpreted solely in relation to his personal life: they are also individual manifestations of a

> mythopoeic activity found in everybody... (Frye "Forming Fours" 26).

While the spectator recognizes some of the mythical, archetypal and symbolic in the poetics of the stage, many of the dramatic implications remain in the subconscious.

Concluding Remarks

I have chosen a semiotic, receptive, archetypal and symbolic approach for practical purposes and also in order to focus and organize my inquiry in an area which will reveal the many possibilities that exist in the use of the mask. According to Wolfgang Iser, "reading causes the literary work to unfold its inherently dynamic character" (Iser "The Reading Process: A Phenomenological Approach" 126). This implies a cognitive act of reception which, in turn, shifts the focus from the text as object to the act of reading or watching as a form of aesthetic "concretization" (125).

The communicative process gives the literary work and the performance text an aesthetic dimension in contents and in style. Literary language replaces ordinary language and, in the case of a transcodification into a performance text, the literary takes a multi-channel and synaesthetic characteristic. Therefore, the mask in the dramatic text and its performance must be considered as an important source of aesthetic and discursive properties. How the mask as a literary image or as part of the stage plasticity transforms the literary text is something that I further elaborate in the next two chapters.

Notes

[1]A. D. Napier, "Festival Masks: A Typology" in Time Out of Time: Essays on the Festival, ed. Alessandro Falassi (Albuquerque: University of New Mexico Press, 1987) 213 and The Compact Edition of the Oxford English Dictionary (Oxford: Oxford University Press, 1971), vol. I, 1735. For further etymological studies see: Oscar Bloch and Walther von Wartburg, Dictionnaire étymologique de la langue française, 2d ed. (Paris, 1958); André Chastel, "Les tempes moderne: masque, mascarade, mascaron," Le Masque (Paris: Musée Gumet, 1959), 87-93; Carlo Battisti and Giovanni Alessio, Dizionario Etimologico Italiano (Florence: Barbera, 1952) 3: 238; Julius Pakony, Indogermanisches Etymologisches Wörterbuch (Bern, 1959).

[2]On the relationship of demonology and masking during the Middle Ages see: Richard Bernheimer, Wild Men in the Middle Ages: A Study in Art, Sentiment, and Demonology (Cambridge, Mass.: Harvard University Press, 1952).

[3]David Wiles, The Masks of Menander: Sign and Meaning in Greek and Roman Performance (Cambridge: Cambridge University Press, 1991), 68-70.

[4]J.A. Cuddon, A Dictionary of Literary Terms (Harmondsworth, England: Penguin Books, 1979), 202 & 501.

[5]Peter Arnot, Greek Scenic Conventions in the Fifth Century B.C. (Oxford: Calrendon Press, 1962) and The Ancient Greek and Roman Theatre (New York: Random House, 1971); Erika Simon, The Ancient Theatre, trans. by C.E. Vafopoulou-Richardson (London and New York: Methuen, 1982).

[6]Diccionario español-mapuche, ed. Ernesto Wilhelm de Moesbach (Buenos Aires: Siringa Libros, 1978), 53-54; Jorge A. Lira, Diccionario kkechuwa-español (Tucumán, Argentina: Universidad Nacional de Tucumán, 1944), 1061; Richard Andrews, Introduction to Classical Nahuatl (Austin: University of Texas Press, 1975), 484-485; Mariano Silva y Aceves, Vocabulario mexicano de Tetelcingo, Morelos (México, D.F.: Instituto Lingüístico

de Verano, 1979), 247; Pierre Ivanoff, Civilizaciones maya y azteca (Verona, Italia: Mas Loars Editores, 1972), 34-38.

[7]David Wiles, The Masks of Menander: Sign and Meaning in Greek and Roman Performance (Cambridge: Cambridge University Press, 1991), 16-26; Markman 44-45, 72, 137, 157; 200-230; Cordry 33-42, 55-59, 78-99, 139-252.

[8]Elaine Aston y Gerge Savona, Theatre as Sign-System: A Semiotics of Text and Performance (London: Chapman and Hall, Inc., 1991), 93.

[9]Oscar G. Brockett, History of the Theatre (Austin, Texas: University of Texas, 1991), 351; Manfred Pfister, The Theory and Analysis of Drama, trans. by John Halliday (Cambridge: Cambridge University Press, 1988), 21; Carl Hare, "The Shakespearean Setting," M.A. thesis, University of Alberta (Edmonton: Faculty of Graduate Studies, 1960), 1-33.

[10]Bernardo Quintana, Cuentos chilotes y origen del pueblo chilote (Valdivia, Chile: Marisa Cúneo Ediciones, 1986), 17-22.

[11]Hans Biedermann, Dictionary of Symbolism: Cultural Icons and the Meaning Behind Them, trans. James Hulbert (New York: Penguin Books USA Inc., 1994), 303-304.

[12]For information on shadow masking, see: Jacques Brunet, "The shadow theatres of Cambodia" in Traditional Drama and Music of Southeast Asia, ed. Mohamed Taib Osman (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1974), 52-57; Shelagh Weir, "Some observations on the Javanese Wayang Kulit, with references to the Raffles Collection in the Dept. of Ethnography at the British Museum" in Traditional Drama and Music of Southeast Asia, 120-126. Also, Osman's book includes other studies on the shadow-shows of Southeast Asia.

[13]For information on optical illusion, see: R.L. Gregory, Eye and Brain: The Psychology of Seeing (London: World University Library, 1967), 130-163.

[14]Mario Rivas Espejo, commentary, Tres obras de Ramón Griffero, by Ramón Griffero, 22.

[15]Santiago Bauhaus, videotape, dir. Ramón Griffero, chor. Herbert Jonckers, with Teatro Fin de Siglo and Goethe Institute,

Archives of Drama, Universidad Católica, 15 October 1987; Griffero, Tres obras de Ramón Griffero 170.

[16]Ramón Griffero, interview, *Apuntes* No. 96 (1988), 44-45.

[17]María de la Luz Hurtado, "Más allá de la estética de la disidencia oficial. Entrevista con Ramón Griffero" in *La Escena Latinoamericana* No. 2 (1989), 85.

[18]W.H. Dall, On Masks, Labrets, and Certain Aboriginal Customs, With An Inquiry into the Bearing of their Geographical Distribution, Bureau of American Ethnology Annual Report (Washington, D.C.: U.S. Government Printing Office), 3: 73-151.

[19]El servidor de dos patrones, videotape, dir. Ramón Griffero, with Teatro de la Univerisdad Católica, Archives of Drama, Universidad Católica, 18 June 1989.

[20]For more complete studies on the plasticity of mask, makeup, costume and expression, see: Jenny Egan, Imaging the Role: Makeup as a Stage in Characterization (Carbondale & Edwardsville: Southern Illinois University Press, 1992); Stephen Rogers Peck, Atlas of Facial Expression: An Account of Facial Expression for Artists, Actors, and Writers (Oxford: Oxford University Press, 1987); Bari Rolfe, Behind the Mask (California: Personal Books, 1977).

[21]Isidora Aguirre, *Retablo de Yumbel* (La Habana, Cuba: Ediciones Casa de las Américas, 1987). The play won the first price in the Casa de las Américas 1987 literary contest (Aguirre, *Retablo* 2). For other sources on the play, see: Isidora Aguirre, *Retablo de Yumbel* in Dramaturgas latinoamericanas contemporáneas (Antología crítica), ed. Elba Andrade and Hilde F. Cramsie (Madrid: Editorial Verbum, 1991), 76-111; Isidora Aguirre, "Respuestas al cuestionario," Dramaturgas latinoamericanas contemporáneas, 71-75; Teatro El Rostro presenta "Retablo de Yumbel," dramatist Isidora Aguirre, director Julio Muñoz, with Teatro El Rostro (Concepción, Chile: Pastoral de Derechos Humanos, Arzobispado Concepción, 1985).

[22]The agent donning a neutral mask *(masque neutre)* manifests a "universal reaction to a given moment" at the expense of personal characteristics; instead, a character mask *(masque expressif)*

provides for the agent and the audience the elements of characterization, such as personal mannerisms, gestures and worry lines (Rolfe 17-20 and 27-30). A larval mask is a mask with an undeveloped form and expression. Such a mask does not allow for full characterization, because as the adjective suggests the mask's features are, so to speak, in an immature stage. Finally, a fantastic mask portrays an unreal type, such as the fantastic creatures in The Wizard of Oz or in Alice in Wonderland. For more information on the different kinds of masks, see: Rolfe, Behind the Mask; Egan, Imaging the Role: Makeup as a Stage in Characterization.

[23]I base this observation on the following sources: Jerzy Grotowski, Towards a Poor Theatre (New York: Simon and Schuster, 1968), 61-77; Dionysus, dir. Tadashi Suzuki, with Suzuki Company of Toga, Teatro Teletón, Santiago, 24 April 1993. Suzuki's play is based on Euripides's *Bacchae* (Festival Mundial--Teatro de las Naciones--ITI--Chile 60). For Jerzy Grotowski organic masks are masks created solely by means of the actor's facial muscles (Grotowski 21, 37, 71). An organic mask has "a fixed facial expression" (21). Grotowski's ascetic theatre resists anything other than actors and audience and, thus, plasticity aside from that constructed by the actor's face and body does not belong to what is distinctively theatre (15-25, 27-53). His Poor Theatre replaces the physical mask with the personal and scenic technique of the actor.

[24]Hans Robert Jauss "Literary History as a Challenge to Literary Theory" in Toward an Aesthetic of Reception, trans. Timothy Bahti (Minneapolis: University of Minnesota Press, 1982), 15-16.

[25]I base this observation on photograph from Juan Andrés Piña's "Espectáculos para la memoria" in Escenario de dos mundos, vol. II, 107 and stage directions of Silva's *El Evangelio según San Jaime,* 1 and 5.

[26]The *huasos* participated in the war of independence early last century. Thus, their outfit is emblematic of the national heroe.

[27]Petr Bogatyrev, "Les signes du théâtre," in *Poétique* No.8 (Paris: 1971).

[28]Marina de Navasal, "Popol Vuh," in *El Mercurio de Valparaíso* (Valparaíso, Nov. 13, 1992), 116; Andrés Pérez, dir., *Popol Vuh,* with Gran Circo Teatro, 15 April 1993; A. Pérez, personal interview, 28 March 1993. For other sources on *Popol Vuh,* see: Gran Circo Teatro presenta Popol Vuh (Viña del Mar: Programa Cultural del Instituto Nacional de la Juventud, 1992); Elin Rask, "Indiansk skabelse: Latinamerikansk tetarefestival i København åbner med chilensk ensemble" in *Anmeldelser* (Copenhagen), 25 August 1992, 1. I also found in Pérez's private collection innumerable articles and booklets on the play with incomplete publication information. Some of these publications are: "L'homme maïs" in *Tages Anzeiger* (Zürich, n.d.); Popol Vuh The Creation Summary (Sevilla: Expo 92, December 1992); "Popol Vuh: La fiesta del parque" in *El Mercurio* (Santiago, n.d.); "Wo Götter Samba und Mambo lieben" in *Die Welt* (Hamburg, September 1992).

[29]Some of the critical works which deal with the distinction between the dramatic text and the performance text are the following: Ortega y Gasset, Idea del Teatro (Madrid: Revista Occidente, 1958), 37; Enrique Anderson Imbert, Los domingos del profesor (Buenos Aires: E. Gure, 1972), 311-12; Elmer Rice, The Living Theatre (New York: 1959); Raúl Castagnino, Teatro: Teorías sobre el arte dramático (Buenos Aires: Centro Editor de América Latina, 1969), vol.II: 71-73; Edward A. Wright, Understanding Today's Theatre (New Jersey: Pentice-Hall Inc., 1972).

[30]Juan Villegas, La interpretación de la obra dramática, second edition (Santiago: Editorial Universitaria, 1986), 15-22.

[31]Grinor Rojo, Muerte y resurrección del teatro chileno: 1973-1983 (Madrid: Ediciones Michay, S.A., 1985), 167.

[32]Umberto Eco, A Theory of Semiotics (London: Macmillan, 1977), 133 ff.

[33]Roman Ingarden, The Literary Work of Art: An Investigation on the Borderlines of Ontology, Logic, and Theory of Literature, trans. George G. Grabowicz (Evanston, Ill.: Northwestern University Press, 1973).

[34]Algirdas Julien Greimas, Structural Semantics: An attempt at a Method, trans. Daniele McDowell, *et. al.* (Lincoln: University of Nebraska Press, 1983).

[35]A.J. Greimas and J. Courtès, Semiotics and Language: An Analytical Dictionary, trans. by Larry Crist, et.al. (Bloomington: Indiana University Press, 1979), 5.

[36]Roman Ingarden, The Cognition of the Literary Work of Art, trans. Ruth Ann Crowley and Kenneth R. Olson (Evanston: Northwestern University Press, 1973); Wolfgang Iser, "The Reading Process: A Phenomenological Approach" in New Directions in Literary History, ed. Ralph Cohen (Baltimore, Maryland: The Johns Hopkins University Press, 1974), 125-145. For a short study on "points of indeterminacy," see: Robert C. Holub, Reception Theory: A Critical Introduction (London: Metheun, Inc., 1984), 82-96.

[37]Charles Sanders Peirce, Collected Papers (Cambridge, Mass.: Harvard U.P., 1931-58).

[38]Hans Robert Jauss, Aesthetic Experience and Literary Hermeneutics, trans. Michael Shaw (Minneapolis: University of Minnesota Press, 1982), 30-31

[39]For more information on Brecht's "alienation-effect," see: Brecht in Perspective, ed. Graham Bartram and Anthony Waine (London: Longman, 1982); Brecht on Theatre: The Development of an Aesthetic, ed. and trans. by John Willet (New York: Hill and Wang, 1977); Jaques Desuché, Bertolt Brecht (Paris: Presses Universitaires de France, 1963); John Fuegi, The Essential Brecht (Los Angeles: Hennessey & Ingals, Inc., 1972).

[40]These are some of the sources I use to support my approach: Hans Biedermann, Dictionary of Symbolism: Cultural Icons and the Meaning Behind Them; Susan Valeria Harris Smith, Masks in Modern Drama ; Ruth D. Lechuga and Chloë Sayer, Mask Arts of Mexico (Singapore: C.S. Graphics, 1994); Steven V. Lutes, "The Mask of the Yaqui Paskola Clowns," in The Power of Symbols, ed. N. Ross Crumrine and Marjorie Halpin (Vancouver: University of British Columbia Press, 1983) 81-92; Roberta H. Markman, Masks of the Spirit: Image and Metaphor in Mesoamerica; Cecilio A. Robelo, Diccionario de mitología nahuatl vols. 1 y 2 (México, D.F.: Editorial

Innovación, S.A.); Karl Taube, Aztec and Maya Myths (London: British Museum Press, 1993).

[41]Rudolph Anrheim, Art and Visual Perception: A Psychology of the Creative Eye, (Berkeley: University of California Press, 1974), 330.

[42]Bertolt Brecht, *The Caucasian Chalk Circle,* trans. by James and Tania Stern, with W.H. Auden (London: Eyre Methuen Ltd., 1948).

[43]William Butler Yeats, *At the Hawks Well,* in The Variorum Edition of the Plays of W.B Yeats, ed. Russell K. Alspach (London: Macmillan & Co. Ltd., 1966).

[44]Northrop Frye, "Archetypal Criticism: Theory of Myths" in Anatomy of Criticism: Four Essays (New York: Princeton University Press, 1957). Other studies by Northrop Frye relevant to my research are: "Expanding Eyes," "Forming Fours," in Jungian Literary Criticism, ed. Richard P. Sugg (Evanston: Northwestern University Press, 1992) 21-37; and The Great Code: The Bible and Literature (Toronto: Academic Press Canada, 1982).

[45]C. G. Jung, Memories, Dreams, Reflections, ed. Aniela Jaffé, trans. Richard and Clara Winston (New York: Vintage Books Edition, 1965); Friedrich Nietzsche, The Birth of Tragedy, trans. Francis Goffing (Garden City, N.Y.: Doubleday, 1956).

CHAPTER III: Magic Realism and Masking.

Objectives

This chapter situates the problem of the mask in Chilean and Latin American magic-realist drama. My intent is to establish the mask's relationship to such magic-realist features as the supernatural or the mysterious. I argue that *magic realism* is an international phenomenon that is prominent in postcolonial contexts. Thus, Chilean magic-realist drama represents one of the many worlwide extensions of that phenomenon. Nevertheless, most magic-realist plays in Chile and other postcolonial countries have a clear tendency to recapture the historical past through foundational myths. Many of these myths are either syncretic or of a non-Western nature.

In the Chilean case, both myth and folklore serve to reveal a Latin American *Weltanschauung,* which is primarily prevalent in the indigenous traditions.[1] The strong emphasis of character types and archetypes suggests a shift from the psychological to the social and political. In addition, there is a resolved antinomy in the internal dramatic system between what is real according to Western rationality and what is magical, marvellous, intuitive or supernatural. Many of the masks used in Chilean and other Latin American magic-realist plays serve to juxtapose the real world with the supernatural or to create a foregrounding effect of ordinary objects and familiar scenes that results in an uncanny atmosphere.

Magic Realism as a Mode: a Resolved Antinomy

Chanady in her book *Magical Realism and the Fantastic* considers *magic realism* a literary mode rather than a literary genre.[2] Ulrich Wicks in his essay "The nature of Picaresque Narrative: A Modal Approach" states:

> A modal perspective can help to shape our esthetic response to the concrete work before us. It can orient for us the context of that work in terms of all the narrative possibilities

> that are contained along the spectrum. To recognize that a particular work belongs, say, to romance (or that the romance mode dominates it) is to channel our response to--and our expectations of--that work.

Modal awareness allows us to group the particular work with other works from our total experience of fiction that function in a similar way.[3] This understanding of mode facilitates the classification of a magic-realist dramatic text, because it specifies the antinomy that arises between the modes used.

Amaryl Beatrice Chanady points out that "the presence of the natural and the supernatural, the emphasis on or resolution of antinomy in the fictitious world, and authorial reticence" is characteristic to the magic-realist mode (Chanady 161). With the exception of the resolution of antinomy, these are also features of the fantastic. Thus, it is necessary to look at additional characteristics.

According to Chanady the narrator of the fantastic "must be reliable if the reader is to identify with him, and identification is considered by several critics as a necessary condition for the existence of the fantastic" (11). Although in some non-illusionist plays the use of dramaturgical techniques such as prologues, choruses, montage, asides, film projections and the exposure of an actor putting on a mask may play the role of a mediating communication system, dramatic texts lack a fictional narrator *per se* as a main orientation (Pfister 3-4, 71). Hence, the fictional world created by the dramatist or director must be credible in order for the reader or spectator to identify with it. To compensate for this lack of a narrator, the dramatic text has access to verbal and "non-verbal codes and channels" which support the credibility of the point of view in the dramatic world (4); furthermore, "it is... the time-space continuum of the plot alone that determines the progress of the text within the individual scenic units" (5).

In the fantastic the break with the harmony of the logical world by supernatural or uncanny events confuses the reader temporarily, but in the end there is a return to a rational explanation, albeit not a fully credible rational explanation (Chanady

5). The rational explanation in the face of the fantastic events lends the reader a certain distance to identify what is real according to reason and convention from what is not. Consequently, the antinomy between the real and the fantastic remains unresolved.

Tzvetan Todorov refers to the reader's "ambiguous perception of the events narrated" as the first condition of the fantastic.[4] He does not have in mind an "actual reader, but the role of the reader implicit in the text..." (Todorov 31). In the fantastic, which Todorov describes as a genre rather than a mode, the implicit reader "is kept in doubt, uncertain if what surrounds him is or is not the product of his imagination" (Todorov 37). The reader finds this hesitation in the narrative by identifying with the world of the characters (31).

Wolfgang Iser in his book The Implied Reader also focuses on the text-reader relationship.[5] Like Todorov, Iser precludes the empirical or actual reader; instead, he prefers to determine what he calls "the implied reader in the text" (Iser 34). This concept of the implied reader helps to understand how the codes in the dramatic text impose in the perceiver a specific construction. Seen from the perspective of Iser's implied reader, Simón Bolívar's stone ghost mask and costume, for example, draws the *interpretant's* attention to the communication and dramatic systems; indeed, this implied reader is revealed in the process of the interpretation of the dramatic text.

Chanady explains that in *magic realism* the "narrator is not seen as reliable in presenting our conventional world view, but he does appear to give an accurate portrayal of a different mentality" (Chanady 162). The narrator cannot describe "his world ironically," for to do so would destroy "the validity of the characters' perspectives" (162). The reader cannot identify with the narrator of this mode in the same way that he does in the fantastic.

In a magic-realist dramatic text and its performance, the implied reader or spectator identifies with the actions in the internal dramatic system by suspending his own view of reality to consider that of another based on information from the dramatic text (163). What the reader finds in the internal dramatic system are two contrasting views of the world, one rational and the other

magical, coexisting as if it were an everyday occurrence.[6] In magic-realist drama there is a fictional world which does not question the characters' perspectives. Instead, there is a resolution of antinomy in the represented world. The antinomy of the supernatural and the real in Requena's *Chiloé, cielos cubiertos,* for instance, is resolved by presenting both worlds as part of the *Weltanschauung* of the characters from that region. Although the represented world is somewhat alien to a reader or a spectator from Santiago, nothing in the internal dramatic system questions the particular beliefs of the Chilotes. Hence, the uncanny, the marvelous and the supernatural appear as possible explanations in the play.

J. Rubia Barcia in his essay "El realismo 'mágico' de "La casa de Bernarda Alba'" mentions some of the main artifices available to the stage, such as costumes with a sense of figurative masking as well as lights and sound effects, which help to create a magic-realist mode (Rubia 385). In addition, there are a series of magic-realist traits which are more readily identified by critics in narrative fiction, but which also exist in the dramatic text. The main traits shared by both genres in supporting a magic-realist mode are: the occurrence of the supernatural, of the inexplicable or of the *merveilleux;* the existence of a rational perspective; and the neutrality of the narrator in the narrative and, in the case of the dramatic text, the neutrality in the presentation of the characters' perspectives. Thus, although the media of dramatic and narrative texts is different, the mode and its resolved antinomy remain similar in both genres.

According to Graciela N. Ricci Della Grisa in her book Realismo mágico y conciencia mítica en América Latina the oxymoron style of representation, which includes the mysterious or the magical and the real and common-sensical, is already part of the Latin American *Weltanschauung,* for it can be found in its folk and popular cultures.[7] Thus, from the perspective of reader or audience reception, one may argue that an epistemological comprehension already exists in Latin America.

In addition, every society has its own myths and rituals. The magic-realist dramatic works recontextualize in their literary texts

these myths, rituals and beliefs so that the mode becomes a conscious effort at illucidating an antinomy of perception already present in Latin American culture. This predisposition by the reader or audience to understand the magic-realist mode entails an archetypal and mythic perception.

My purpose in defining the parameters of the mode is to avoid following much North American criticism which places any departure from conventional Latin American reality into *magic realism.* When describing specific magic-realist features one finds that many of these features are also representative of other modernist works. However, this is also true of the Baroque, which uses classic elements that are used in other styles such as those present in Renaissance, mannerist, rococo and neoclassic art. Hence, it is important to establish the parameters of *magic realism* in such a way that the style becomes distinct from other *modern* or *postmodern* styles.

The mask being polymorphic lends itself to such hybrid forms and styles. In this sense I am talking about a fusion of styles, because *magic realism* does not dissociate itself completely from other styles. For instance, one of the outcomes of Latin American *magic realism,* particularly from the 1980s onwards, is the use of extravagant choreography in performances, something more associated with *expressionism.* However, this bizarre and flamboyant spectacle is linked to the *baroque* style more than to an imitation of the expressionist stage.

Magic-realist dramatic works like Juan Edmundo González's *La cándida Eréndira* and Enrique Buenaventura's *A la diestra de Dios Padre* have at their disposal a syncretic plastic language in which the folkloric and the popular is present. Hence, the fusion of styles already exists in the folkloric and the popular language. On top of this syncretism, dramatists and directors add new concepts in composition to their dramatic and performance texts.

Magic Realism: a Cultural and Artistic Phenomenon

Orlando Rodríguez in his essay "1945-1987: La creación de un lenguaje propio" mentions the following as magic-realist works by Latin American dramatists: the Venezuelans José Ignacio Cabrujas's *Profundo* and Arturo Uslar Pietri's *Chuo Gil,* the Guatemalans Miguel Angel Asturias's *Soluna* and Manuel Galich's *Pascual Abah* and the Colombian Enrique Buenaventura's *A la diestra de Dios Padre* (Rodríguez 255). These works and many others have one thing in common: a magic-realist mode used to capture the imaginary and autochthonous worlds of Latin American beliefs, traditions and concerns.

The list of magic-realist plays is extensive and, if this classification is justified, *magic realism* is a relevant term for drama.[8] In the 1970s there was a debate whether, in general, *magic realism* was a useful literary term. Emir Rodríguez Monegal and Lucila Inés Mena were some of the critics who suggested that the term was confusing and that it should be abandoned.[9] Conversely, it has been a relevant term for many critics who use it to classify works in drama, narrative fiction, literary criticism and the visual arts.[10] In the 1990s the term *magic realism* has resurfaced in literary criticism in an unprecedent fashion.

Seymour Menton argues that in the internal development of art history and literary history the magic-realist tendency began around 1918 and has continued into the present (Menton 9-14). Although some critics consider *magic realism* a loose term, Menton in his book Magic Realism Rediscovered dispels such arguments by showing the applications of the term primarily to Latin American, German, French, Italian and U.S. pictorial art (Menton 9-10). He also briefly comments on its relevance as a literary term. According to Menton there are some early magic-realist elements in the Uruguayan Horacio Quiroga's "El hombre muerto" ("The Dead Man" [1920]) and the Venezuelan Julio Garmendia's "La tienda de muñecos" ("Toy Store" [1927]).

This mode is specially noticeable in Garmendia's short story. The story is about dolls that have spiritual powers according to the

belief system of the characters. For instance, when the uncle is dying he asks his nephew, the narrator, to bring him a priest doll so that he may get the sacrament of Extreme Unction. The uncle's request is reminiscent of *santería*--the worship of saints associated with black magic--in which the *santeros*--worshipers of saints and/or caretakers of sanctuaries--practice idolatry.

Garmendia's "La tienda de muñecos" has another distinct magic-realist feature, which is an eerie effect produced by a disproportionate size of an object or objects which acquire toy-like characteristics. In the short story the descriptions of events produce an eerie effect between the large scale toy-like objects and the characters who seem to pick them up with their fingers (Menton 23). These unexplained proportions of human beings and dolls breaks with conventional notions of space and perspective.

The term *Magischer Realismus* was first used by the German art critic Franz Roh to designate postexpressionist painting in Europe during the 1920s.[11] His work was first translated into Spanish by the *Revista de Occidente* in 1927.[12] Irene Guenther states that "Franz Roh's actual influence on the contemporary literary genre, magical realism, is debatable...."[13] Conversely, I have found that Roh's essay, albeit his references are to the visual arts, anticipates many of the practices of contemporary magic-realist dramatic texts and their performances (Roh 15). Roh in the preface to his critical work states "with the word 'magic,' as opposed to 'mystic,' I wished to indicate that the mystery does not descend to the represented world, but rather hides and palpitates behind it...." (Roh 16). This notion of the uncanny is everpresent in magic-realist drama.

Magic-realist drama has absorbed many of its techniques from different sources. In the case of the mask there have been influences from modern art, especially Mexican muralism and European forms of *magic realism* and *surrealism* as well as from the autoctonous--pre-Columbian and the colonial *baroque*--traditions. These influences are particularly important in introducing new notions of plasticity and pictorial depiction to the Chilean and Latin American magic-realist stage. Magic-realist

dramas, for instance, use such surrealist techniques as montage, retrospective scenes, direct and indirect interior monologues, soliloquies and "double vision."[14]

A clear case of "double vision' occurs at the end of Aguirre's *Diálogos de fin de siglo* where Felipe, the protagonist, appears as a ghost, all in white with a shiny patina, next to the coffin that symbolically has his body (Aguirre, *Diálogos de fin de siglo* 100-102). However, the Guatemalan Nobel prize winner Miguel Angel Asturias, who participated in the French surrealist movement, has argued that *surrealism* creates images that are essentially intellectual whereas *magic realism* simply reproduces a world view that is everpresent in the landscape.[15]

In the early twentieth century "the revival of interest in pre-Columbian cultures as an avenue of nationalism coincided with the rise of European fascination with the 'primitive.'"[16] In Mexico, for instance, a manifestation of this interest is in the murals of Siqueiros, José Clemente Orozco and Diego Rivera; the Mexican muralists take up popular graphic designs from the Mexican popular and folkloric tradition as well as from the lithographs of José Guadalupe Posada (1852-1913).[17]

Among Posada's plastic influences are his depictions of the Mexican syncretic *calaveras* (death masks). These anthropomorphic masks are universal and atavistic. They were widespread in Mesoamerica. One finds evidence of the *figura mortis,* for instance, in Chichén Itzá in the *tzompantli* or *Muro de las Calaveras* (Wall of the Skulls) which is a rock terrace adorned with a bas-relief of skulls, in the half-fleshed and half-skeletal ceramic masks of Tlatilco and Soyaltepec, in the Mayan depictions of Ah Puch--death god--and in the *Coatlicue* of Tenochtitlán (Ivanoff 112-113; Markman 19, 90).

A look at the features of the *Coatlicue* of Tenochtitlán reveals the symbolic difference in design and meaning of the Mesoamerican *figura mortis. Coatlicue* has the heads of two serpents facing each other and around the thigh area two hands holding a *calavera.* The *calavera* as a death sign stands in direct contrast to the four hands

with opened palms and the breasts which spring out of the chest of *Coatlicue* as life-giving signs (Markman 19).

The binary forces of life and death in the monumental *Coatlicue* sculpture are symbolic of the concept of transformation in the Mesoamerican cosmological system. According to Markman these artifacts supported the Mesoamerican idea "that there is no death in the world, only transformation, and there is no end to life, only changing forms, changing masks placed on the eternal unchanging essence of life" (Markman XIV). Posada creates his *calavera* engravings to satirize the living in terms of the dead. Thus, the original Mesoamerican meaning is recontextualized to fit new objectives.

Posada's *calaveras* were specially important to the caricaturesque style of the Chicano El Teatro Campesino in the 1960s and 1970s. In turn, the syncretic forms of *calaveras* have been recontextualized in such magic-realist dramatic works as: the Chileans Rodrigo Marquet's *Pedro Páramo* (1993) and Jaime Silva's *El Evangelio según San Jaime* (1969); the Colombian Enrique Buenaventura's *A la diestra de Dios Padre* and *Opera bufa* (1983); and the Uruguayan Juan Carlos Gené's *El herrero y el diablo* staged by El Galpón theatre company (1957) and staged as *El herrero y la muerte* (1981) by the Teatro Circular theatre company. All these works use a pre-Columbian and/or syncretic death mask in a modern context.

Initially, the Mexican artistic tradition motivated other Latin American pictorial artists to reevaluate the pre-Columbian and popular traditions. In Chile the Mexican muralist model inspired dramatists to look for the pre-Columbian and the folkloric element in their own country or in other Latin American countries, particularly Mexico and Guatemala.

This recontextualization of native roots is a characteristic of magic-realist works. Thus, dramatists and directors like the Chileans Isidora Aguirre, Andrés Pérez and Rodrigo Marquet, the Colombians Santiago García and Enrique Buenaventura, the Guatemalans Miguel Angel Asturias and Carlos Solórzano find inspiration in the pre-Columbian and the popular traditions in order

to convey contemporary concerns. By doing this, they contest the picturesque view of reality which is common in the nineteenth-century realist *teatro costumbrista* and some of the twentieth-century folkloric dramatic representations. As well, the magic-realist dramatic texts belong to a Latin American phenomena linked with influences and reactions to developments in Europe and elsewhere.

All of the magic-realist literary texts have a political or social allegorical characteristic. Thus, a distinct feature of Latin American *magic realism* is the use of syncretic aesthetics and allegorical messages. In Latin American and Caribbean cultures, the term was associated with two major periods of practice. In the 1940s and 1950s the concept was alligned with Alejo Carpentier's notion of "lo real maravilloso Americano."[18] For the "boom" period in the late-1950s and 1960s the term was applied loosely "to works varying in genre and discursive strategy" (Stephen Slemon, *Magic Realism as Postcolonial Discourse* 407). Thus, *magic realism* has been used to classify a series of narratives in Latin America such as the works of Miguel Angel Asturias, Alejo Carpentier, Juan Rulfo, Lino Novás Calvo, Arturo Uslar Pietri, Julio Cortázar, Félix Pita Rodríguez, Gabriel García Márquez and Isabel Allende.[19]

Another use of the term is within the bounds of literary criticism. The Venezuelan Uslar Pietri was the first Latin American to use the term in 1948.[20] He defined *magic realism* as "La consideración del hombre como misterio de los datos realistas. Una adivinación poética o una negación de la realidad. Lo que a falta de otra palabra podría llamarse un realismo mágico."[21] Thus, *magic realism* implied a poetical negation of reality by confronting the mysterious (Weisberger, *Le réalism magique* 18).

The Cuban dramatist, novelist and critic Alejo Carpentier, another participant of the French surrealist movement, coined the term *"lo real maravilloso americano"* as a perspective on Latin American cultural and geographical identity (Guenther 7). Carpentier exposes an affinity between the real and the imaginary in Latin America (Carpentier, "On the Marvelous Real in America" 75; Spindler 76). He argues that Latin America has its unique form of

magic realism. For Amaryll Beatrice Chanady this Latin American "territorialization of the imaginary" results in "self-affirmation and resistance to" Western paradigms.[22] This distinctiveness clearly exists in the masks, themes, dramatic structures and theatrical techniques that the Latin American dramatists and directors choose for their magic-realist works.

Alejo Carpentier in his essay "Lo barroco y lo real maravilloso" ("The Baroque and the Marvelous Real") is quick to point out Eugenio d'Ors insightful argument on the *baroque* as a style and not just as a seventeenth-century epoch.[23] According to Carpentier Latin American *magic realism* draws from a *baroque* tradition that can be traced back to its pre-Columbian and syncretic roots (Carpentier, "The Baroque and the Marvelous Real" 98-100). He states that "what the *baroque* displays is, in fact, a kind of creative impulse that recurs cyclically throughout history in artistic forms, be they literary or visual, architectural or musical..." (90).

By appropriating folkloric, popular and pre-Columbian dramatic features, magic-realist plays produce a wide array of syncretic and pre-Columbian characters, which in connection to plasticicty, choreography and other systems create for the audience a visual and figurative double message. Thus, the use of non-traditional Western characters has distinct aesthetic and ontological implications for the dramatic text.

The colonial work *Utcka Paugar,* for instance, has the following characters: Utcka Paugar, Quespillo, Luzbel Yuncanina, Choque Apu, Ccori-ttica and an Angel (Meneses 74). Utcka Paugar was a noble, Quespillo was the *gracioso* or Harlequin figure and Choque Apu was the old man. We know from different chronicles that these roles existed in pre-Columbian drama (Arrom 9-21). All of these American Indian characters reappear in one form or another in Aguirre's *Defensa de Diego de Almagro* and *Lautaro* and in Carlos Reyes' *Corre, corre Carigüeta.*

These character types thrived in a theatre which favoured the visual and plastic elements over the verbal ones (Markman 3). Its characteristics are much decor and an impressive thematic variety. Themes included realist farces which parodied human miseries or

presented animistic relations between man and nature (Arrom 11). Father Diego Durán, for example, describes in his Historia de las Indias de Nueva España a representation of a rite of Spring in connection to Xochiquetzalli, goddess of flowers, of beauty and of love; she is a Venus of Mesoamerica. In this performance some of the actors dress as gods, birds and butterflies.[24] A similar approach exists in Andrés Pérez's *Popol Vuh.* His play is full of gods personified on stilts and wearing a heavy makeup as well as birds, deers, butterflies, jaguars, Aztec depictions of the *figura mortis* and human beings created from mud and from corn *(Perez* videotape). The entire notion of Pérez's play is a return to both the pre-Columbian and to the syncretic, which appears in the depictions of more contemporary American Indian types *(Popol Vuh* videotape).

The use of the syncretic characters dates back to colonial times. A large number of magic-realist dramatic texts and their performances use syncretic *gracioso* characters. In Aguirre's *Lautaro*, for example, the character Colipí--coloured feather--is a mixture of the Mapuche *werken* (messenger) and *matachín* (clown) as well as the Spanish *gracioso.* Silva's *El Evangelio según San Jaime* uses a folkloric *Diablo* (devil) mixed with the buffoon and the *huaso* figures. The Diablo and the buffoon were present in the Chilean colonial carnival which also had some pre-Columbian features, particularly those related to the *matachín* (clowns) that I mentioned in Chapter I (Pereira 6; Lutes 81-91).

As well, many magic-realist works, such as Aguirre's *Lautaro* and Santiago García's *Corre, corre Carigüeta,* follow the structural features of pre-Columbian and colonial dramatic texts. There is a constant allegoric tendency in the masks, the dialogues and the movements of the pre-Columbian and colonial works. This allegoric tendency is universal and it has been appropriated by the magic-realist dramatic text. García's *Corre, corre Carigüeta,* for example, maintains the same structural features of the *Tragedia del fin de Atawallpa.* However, the use of twentieth-century dramatic techniques also adds a distinct *modern* and *postmodern* dimension to the magic-realist plays.

The use of the Inka *wánka* style in Isidora Aguirre's *Defensa de Diego de Almagro* and in Santiago García's *Corre, corre Carigüeta,* of dramatic and plastic elements from the *Rabinal Achí* in Asturias's *Soluna,* of the *Popol Vuh* in Pérez's eponymous play and of the syncretic *auto* in Carlos Solórzano's *Las manos de Dios* gives rise to a dramaturgy that imitates and departs from the Western model by recontextualizing the pre-Columbian, folkloric and/or popular syncretic forms. In addition, when useful, Latin American magic-realist dramatic works also use Asian models, particularly those of Japanese *no* and *kabuki* as well as Balinese masks and Indian *khatakali* kinesics in order to approximate the original style as much as possible.

By seeking dramatic expression through different models, Latin American artists engage in what critics consider to be a search of identity. Chilean artists recontextualize in their dramatic texts and productions an innumerable number of elements from the pre-Columbian and syncretic popular and folkloric dramas that exist throughout the subcontinent.

Although the technique of dream projection in a Freudian context is a *modern* construct, its use outside that context has an ancient presentational stage history. In Latin America both pre-Columbian and colonial drama use this technique to personify abstractions. The magic-realist dramatic text, through its contact with folkloric and popular culture, has inherited this classical stage. This appropriation of pre-Columbian and colonial drama makes magic-realist productions distinctly Latin American. In the case of Arlt's play there is a first move towards dealing with concrete archetypal characters. However, it is not until the Guatemalan dramatist Miguel Angel Asturias publishes *Cuculcán* (1948) and *Soluna* (1955) that one can talk about a Latin American magic-realist dramatic text.

Carlos Solórzano's *Las Manos de Dios,* for instance, is a magic-realist play which uses the format of an *auto sacramental* not to teach the Christian dogma but to illustrate how a priest can be the voice of evil and the devil the voice of good; therefore, Solórzano recontextualizes the original purpose of this dramatic form in a play

which depicts the Devil dressed in black--a reminder of the Mesoamerican Devil.[25] Solórzano's play not only maintains structural connections with the *auto,* but also deals with such Medieval values as the eternal and the permanent.[26] As well, it has the Baroque dimensions of a rigid society, of *desengaño* (disillusionment), of fusion of styles. For Latin American magic-realist plays this fusion of styles includes the use of theatrical techniques such as masking, *chiaroscuro,* hyperbole, fragmentation of the action, spectacle, polychromatic images, the technique of dream projection and a pluridimensional chronological time which involves pre-Columbian and syncretic *baroque* aesthetic styles (Márquez, *Alejo Carpentier...* 95-121). Thus, the fusion of styles in magic-realist dramatic texts explains a Latin American *baroque* concept of movement which includes in González's *La cándida Eréndira,* for instance, allusions to the grotesque half-flesh, half-dead masks.

The Chilean Jaime Silva in his magic-realist play *El evangelio según San Jaime* (staged in 1969) creates a Devil that bears similarities to the liturgical ambivalence of red. In his play Satan appears in red and takes an ambivalent role by joining forces with Jesus Christ in order to defy the omnipotence of God (Silva, *El evangelio...* 1 and 5). Once this is achieved, both Christ and the Devil, together with other allegorical and popular characters, celebrate with a *cueca,* which is a Chilean folk dance. Hence, Silva in this farce modifies traditional Western icons. In Silva's *huaso*-Devil there is no space for an *osculum infame,* because his role is to raise human dignity. This ambivalence of red dominates other magic-realist works, such as the Mexican Víctor Hugo Rascón Banda's *Máscara contra Cabellera,* the Chilean Rodrigo Marquet's *Pedro Páramo* and the Colombian Enrique Buenaventura's *A la diestra de dios padre.*[27]

Both Lois Parkinson Zamora and Wendy B. Faris argue that *magic realism* is an international commodity for which several Latin American writers have become famous.[28] Horst Rogmann in his essay "'Realismo mágico' y 'négritude' como construcciones ideológicas" posits that this kind of ideological constructions are

ubiquitous in postcolonial contexts (Rogmann 632). However, he also believes that these narrative techniques, which include the use of myths as well as the marvellous and the magical, are completely irrational and actually encourage further neo-colonial cultural penetration (Rogmann 633). Parkinson Zamora and Faris contest such claims by pointing out that "magical-realist fiction today responds not only to its innovative energy but also to its impulse to reestablish contact with traditions temporarily eclipsed by the mimetic constraints of nineteenth- and twentieth-century realism" (Parkinson 2). Although the latter claim focuses on narrative fiction, the same argument exists for magic-realist drama.

Inmaculada Pertusa mentions that *magic realism* in Elena Garros' *Un hogar sólido* involves a new formulation in perception, because on stage the plurality of codes confronts the spectator with another sense of reality (Pertusa 105-106). This "other reality," which is essentially magical or mysterious, coexists with the characters' daily reality (106). Both systems of belief are equally powerful in presenting society's *Weltanschauung* and there is no attempt by either one to explain or dominate the other (107). *Magic realism* in drama, particularly in its performance, relies on all scenic possibilities such as masks, costumes, makeup, actors, dialogue, movement, lights and sound effects in order to create a magic twist. According to Parkinson and Faris the magic twist that occurs in magic-realist texts is "a cultural corrective, requiring the reader to scrutinize accepted realistic conventions of causality, materiality, motivation" (Parkinson 3). Thus, *magic realism* has an ideological intent, which changes "the nature of marginality itself" by disrupting Western ontological concepts of reality and of priviledged cultural centres (3-5); instead, *magic realism* allows for a plurality of worlds where metamorphosis, magic and myth transgress, through a liminal space and time continuum, "post-enlightenment rationalism and literary realism" (6).

Hernán Vidal points out that counter-hegemonic paradigms exist in Latin American writing since the time of the conquest.[29] In Latin American drama and its performance masking has been an

integral part of the counter-hegemonic paradigm. Stephen Slemon states that

> magic realism can enable us to recognize continuities within literary cultures that the established genre systems might blind us to: continuities, that is, between present-day magic-realist texts and apparently very different texts written at earlier stages of a culture's literary history.[30]

What one finds in drama is that Latin American *magic realism* can lay claim to a syncretic or a pre-Columbian tradition of masks, costumes, makeup, themes, dramatic codes and theatrical techniques. By intertextuality resurrecting its literary and artistic history of counter-hegemonic discourses, *magic realism* places *postmodernism* in a difficult position. *Postmodernism,* which claims to be counter-hegemonic, looks suspicious in the eyes of *magic realism,* because *postmodernism* arises out of a contestation within the hegemonic discourses. Thus, *magic realism* questions the codes of *postmodernism* in its history of fragmentation and discontinuity (Slemon, Magic Realism and Postcolonial Discourse 422)

All magic-realist plays are what Amaryl Chanady calls "dramatic strategies of identity construction."[31] In the magic-realist works there is a notion of eternal return and a cyclical notion of time (Chanady, *The Territorialization...* 138). All these characteristics used to be identified with Latin American literature. However, in the 1980s the terms *postmodernism* and *magic realism* have become international commodities.[32] The question remains in terms of the hierarchical relationship between *postmodernism* and *magic realism.* If *magic realism* is seen as part of *postmodernism,* it is important to establish what part does the mode play in that current.

Magic realism creates an alternative world based on the "Other" reality; instead, the "Other" in the internal dramatic system becomes the Western population. D'Haen explains that *magic realism* takes the point of view of women and non-Western peoples (D'Haen 199). Thus, *magic realism* poses a challenge to the privileged centres, because as a postcolonial discourse it ignores privileged

forms of reference. Latin American *magic realism* has played a pioneering role in this "decentering" process. The main reason for this early development is that Latin American independence in the early nineteenth century has allowed for the manifestation of the "Other" before the rest of the postcolonial literatures (D'Haen 199).

As a postcolonial argument *magic realism* arises during *modernism* and continues to thrive under *postmodernism.* As a matter of fact, the "epistemological site of postcoloniality is postmodern culture."[33] However, as an epistemological category, poscoloniality is the rewriting of a central discourse through a counter-discourse (de Toro, "Latin America in Dialogue with Postmodernity and Postcoloniality" 36). From this perspective *magic realism* offers and broadens the comparative analyses of postcolonial literatures and poses a challenge to the Western systems of generic classifications (Slemon 407-408). Thus, *magic realism* appears as a liberating force capable of "decentering" the imperial centres of culture by being more than a postmodern initiative. For that matter, I will classify *magic realism* as a postcolonial cultural and aesthetic movement that flourishes initially in Latin America and becomes an international phenomenon, particularly in the 1980s.

Magic-Realist Drama and Masking

The strong commitment towards depicting Latin American history and politics is not unique to magic-realist drama. For instance, the Chilean Marco Antonio de la Parra produced in 1982 an absurdist play full of political and historical allusions. The play, titled *Lo crudo, lo cocido y lo podrido,* presents a dramatic world which on the surface seems illogical, but it is, in fact, subverting the ruling class discourse of the years 1927 to 1952.[34] Marco Antonio de la Parra deconstructs the discourse of that ruling class as an allusion to the Pinochet dictatorship (1973-1989). Thus, some of the features that I mention about *magic realism* are not unique to the style.

Both myth and folklore serve to reveal a Latin American *Weltanschauung* in the magic-realist plays. An outcome of appropriating folkloric elements is their recontextualization. In some cases such as the Venezuelan José Ignacio Cabrujas's *Profundo* (pub.1971) or the Guatemalan Carlos Solórzano's *Las manos de Dios* (first performed in 1956), the recontextualization of the folkloric myths expose outmoded popular practices. Yet, in other cases like the Chileans Isidora Aguirre's *Lautaro* (1982) and María Asunción Requena's *Chiloé, cielos cubiertos* (1972) or the Colombian Santiago García's *Corre, corre Carigüeta* (1985) there is a positive presentation of indigenous myths.

A distinct appropriation by magic-realist dramatists and directors includes the popular and folkloric mask.[35] The Latin American popular mask is a syncretism of different combinations of Spanish, African, and American Indian sources. In drawing from another folkloric tradition, Latin American dramatists, directors and theatre companies depart from their Western counterparts; furthermore, a number of differences arise between Latin American and Western drama because of distinct trends and approaches. Consequently, Latin American magic-realist drama has the imprint of something that is not traditionally Western.

Magic-realist dramatic works incorporate elements from different models to deal with various thematic and aesthetic concerns. Latin American magic-realist drama is eclectic; it has taken signifiers from various sources. This eclecticism is part of an ongoing process in which Latin American artists incorporate different signifiers to create a work of art. Consequently, dramatists and directors use a wide array of systems. However, the eclectic appropriation of Western, pre-Columbian and indigenous dramatic and theatrical techniques is both to further Alejo Carpentier's sense of "lo real maravilloso Americano" and to stage the entire autoctonous *Weltanschauung.*

The magic-realist dramatic text contains in its masks a visual language, which Spindler would classify as both a form of *metaphysical magic realism* and *anthropological magic realism.* In his typology of *magic realism,* Spindler lists under *metaphysical*

magic realism Roh's ideas of "unsetting perspectives, unusual angles, or naive "toy-like" depictions of real objects..." (Spindler 79). One finds these kind of depictions in some of Giorgio de Chirico's paintings (79). This kind of artistic depiction "characterized by its sharp lines and contours, and by the airless and static quality and eerie atmosphere of the scenes portrayed..." made it initially into Latin America through the Argentinian Antonio Berni, who brought with him the influence of Salvador Dalí and Giorgio de Chirico in the late 1920s (Ades 339).

In its most pure form, one finds *metaphysical magic realism* in Alejandro Sieveking's *La mantis religiosa,* where the door leading to the room of the handicapped sister, in the plot associated with a praying mantis, remains closed and, therefore a total mystery. However, the door becomes more than just a door when in a magic twist it opens for Juan, one of the main characters, but never for the audience. The door, which the stage directions place in the most obscure side of the living room, is the praying mantis's mask (Sieveking 130). Thus, in this case the unsetting perspective, created by the door and the mystery that hides behind it, results in a Brechtian *Verfremdungseffekt.*

Anthropological magic realism occurs in all the other plays selected from the corpus. In these kinds of texts the interest is with the myths and cultures of the collective non-Western types. There is a definite interest in this kind of *magic realism* with the "collective unconscious" of the social or ethnic group (Spindler 80). However, in Latin American magic-realist drama, this kind of *magic realism* overlaps with the *metaphysical* type. For example, in Isidora Aguirre's *Diálogos de fin de siglo,* one finds the use of the supernatural in the appearances of ghosts and of the marvelous in the way a portrait painting acquires phantasmagoric characteristics or in the break with traditional notions of space through the involvement of *Cabezones* (Giants) flanked by real-size characters. The mixture of folkloric and popular traditions with European magic-realist artistic techniques works to convey contemporary concerns as well as it establishes a link and a reaction to developments in Europe and elsewhere.

Magic-realist drama has its distinct forms and conventions, such as hyperbole in its excessive plasticity, dialogue and choreography, a "shift in emphasis from the psychological to the social and political" through autoctonous character types and archetypes (Parkinson 2). A brief look at Miguel Angel Asturias's *Soluna* should help explain this point. The play revolves around a pre-Columbian mask and deals with the Mesoamerican notion of temporal order in twentieth-century rural Guatemala. On top of the fire place is a stylized Mayan double mask.[36] One side of the mask is orange and the other yellow. On the orange side the eye and the ear have a yellowish gold colour and on the yellow side the same areas are black. The mask is a metaphor for an eclipse; furthermore, the mask as eclipse transcends into a different reality. As in Hinduism, the Mesoamerican element in this play recognizes a transcendent and, yet, immanent power or energy (Markman XIV).

In *Soluna* the mask is a physical manifestation of that power, because when donned it can break time and transform years into minutes and minutes into confetti (Carrillo 46). This reminds one of some of the techniques of the *Rabinal Achí* as well as of some of the legends of the *Popol Vuh.* Hence, Miguel Angel Asturias plays with magical American Indian symbols by mixing images of the Sun and the Moon (46). This mask and its iconic value represents a different mentality from the conventional world view shared by the reader, the audience and the protagonist Mauro, who is a large landowner. In the play there is a resolution of antinomy for the implied reader because both the conventional world view and the Mayan beliefs coexist in the represented world.

There are a number of Latin American models, which dramatists and directors choose for their magic-realist dramatic works, such as pre-Columbian, colonial and early nineteenth-century as well as popular and folkloric theatre. Generally, dramatists fragment these models in some way and recontextualize them in conjunction with Western and, in some cases, Eastern signifiers, in order to create, among other things, allusions, particularly through the external dramatic system, to contemporary thematic concerns.

Characteristic of Latin American drama is its fusing of styles. As well, the development of that drama has been gradual rather than with clear transitions. Another important point is that usually European artistic and dramatic developments arrive in Latin America years or decades later. These tendencies help to explain why the noticeable European aesthetic shifts are normally only moderate in Latin America. Exceptions are the modern aesthetic changes which in some countries begin with the aftermath of the Mexican Revolution (1910-1920) and the repercussions of World War I (1914-1918).

Magic-realist performances confront the audience with the historical and mythological traditions as well as contemporary political, cultural and social concerns. In addition, audiences and actors generally share the linguistic and extra-linguistic languages of the magic-realist stage, the productions adopting many folkloric and popular features such as masks, costumes, metaphors, music, images, gestures, words and proverbs. These performances transcend the purely folkloric to present the American Indian, the peasant, the Negro, the working classes, the hero, the anti-hero, the *caudillo,* the *conquistador,* women from a feminist perspective, the middle classes and the upper classes to a mixed public.

The recontextualization in magic-realist works of the Latin American folkloric and popular traditions, which includes the use in many instances of open spaces, results in a theatre directed to large numbers of people. Thus, the disappearance of the fourth wall translates into a more direct interaction between audience and actors, producing what Beatriz J. Rizk in her book Buenaventura: La dramaturgia de la creación colectiva calls a "totalizing theatre" (Rizk 201). This form of theatre is what E. T. Kirby also describes as "total theatre," which is, in many ways, a revival of the Roman idea of *theatrum mundi* (Harris 3). "Totalizing theatre" speaks to the audience in images by focusing on the symbolic, the aesthetic, the hieratic and the ritualistic in order to appeal to the unconscious mind (3). It is a return to a variety of signifiers that had been set aside with the rise of *realism.*

Magic realism is one manifestation of this attempt at "totalizing theatre." In *magic realism* one finds a dual purpose, namely a return to a historical and cultural heritage as well as a need to express modern concerns. Magic-realist dramatists in Latin America look for signifiers and signs that help express a common identity. This search has led dramatists and directors to find and analyze Latin American myths and traditions (García, "La urgencia de una nueva dramaturgia," vol.1, 58-59 and "prologue" in *Corre, corre Carigüeta* 257-258; Aguirre, prologue in *Lautaro* 7-10). In order to accomplish this task, dramatists have recourse to a variety of stage languages. Consequently, the use of masks as artifacts on the stage is important, because it supports this search by pointing to what is atavistic and universal but at the same time unique to the Latin American identity.

Visual Properties of Masking in Magic-Realist Drama

A look at some of the pictorial art features described by Seymour Menton should help explain the visual characteristics of masking in Latin American magic-realist drama. Alejo Carpentier already emphasizes in his essay "Lo barroco y lo real maravilloso" the existance of a *baroque* style in pre-Columbian pictorial art, that is also present in *magic realism* (Carpentier, "The Baroque and the Marvelous Real" 94-108). Menton mentions the following magic-realist features:

1. Ultrasharp Focus: all objects have an equal sharp focus.
2. Objectivity: no psychological insight into the characters.
3. Coldness: the work appeals more to the intellect than to the emotions of the viewer or reader.
4. Close and Far View: a centripetal and mosaic-type composition in the different genres.
5. Effacement of the painting process: smooth paint surfaces create the illusion of a photograph.
6. Miniature, naive, toylike world: this includes the eerie effects created by a disproportion in space.

7. Representational: magic realists react against the abstract depictions of the expressionists.

In appropriating Menton's approach, I want to show how *magic realism* works in the Latin American dramatic text and its performance. However, as a point of departure I will anticipate that Menton's third featute is for drama the notion of the foregrounding effect. In terms of Menton's seventh feature, I will argue that a more appropriate and distinctive term for magic-realist drama is presentational theatre. As well, the critic will find that the various features of *magic realism* tend to overlap.

By ultrasharp focus Menton means that all objects in the painting have an equal sharp focus (Menton 20). In drama the shifting structure of a performance allows for ultrasharp focus. For instance, in Federico García Lorca's *La casa de Bernarda Alba* or in Juan Edmundo Gozález's *El señor presidente* all performance elements may have equal signification at different intervals. This technique is not unique to *magic realism* and, as a matter of fact, it is quite common in drama. Hence, the technique by itself does not tell us much. However, an additional ingredient to ultrasharp focus is that the composition must have a magic or strange quality (Menton 20-21).

In drama and its performance the spatial and the temporal structure differs from that of a painting. The visible markers of each play depend on a variety of fixed and informal spaces such as stage and auditorium conventions and architectural and proxemic relations. Juan Edmundo González's *La cándida Eréndira,* for example, achieves ultrasharp focus by juxtaposing in various scenes bare face characters to a photographer donning a white half-mask and in one scene to a market place full of bizarre creatures and people, such as the spider woman and an inmortal preacher warning people of the coming of the cosmic bat (Piña, "Espectáculos para la memoria" 111). The masked characters endow the scenes with a magic quality. In the case of the photographer, his mask is an allusion to the half-flesh, half-dead. This allusion is confirmed in his profiting from Eréndira's exploitation by her own grandmother

and in the fact that the photographer's mask anticipates his death from a rifle shot (111).

Menton's second term refers to a basic magic-realist trait. Objectivity implies an objective--not a subjective--look or presentation of a mentality. This feature is similar to Chanady's concept of the neutrality in the presentation of the narration. A neutral stance allows for a conventional world view to coexist with another reality, namely an inexplicable, supernatural or mysterious presence. Thus, in González's play a resolved antinomy occurs in the internal dramatic system where the bare face characters interact with the masked characters as if it were part of a coherent world view; furthermore, the physical and metaphorical presence of the masked characters does not exist for the internal dramatic system.

Another reason that supports the neutral stance in magic-realist drama is that there is no attempt to delve inside the personal mind of the characters. The idea of transcribing the dreams or the psychic states of a character is connected to *expressionism, surrealism* and other modern and postmodern works; instead, many magic-realist plays develop in their fictional constructs Carl Jung's concepts of the "collective unconscious" and archetypes (Menton 13).[37] For instance, in *Pedro Páramo* and in the Franco-Venezuelan film *Oriana* the use of flashbacks leads to a "collective unconscious."[38] In both cases the flashbacks reveal the archetype of the Latin American tyrannical patriarch who becomes a metaphor for the fall of man from a terrestrial paradise. Nothing in these two productions tells us how the characters internalize their situations; they simply react to the outside forces. In addition, the flashbacks in the two productions have a telluric and syncretic effect by connecting the characters to a past that is not completely Western. Hence, *magic realism* does not try to explain the psychological, but preferes to express reality with all its mysteries (Leal, *Breve historia de la literatura...* 283).

Since *magic realism* in drama does not denote a modern psychological or emotional interiority, it is more related to classic forms of dramatization such as the ones in the *Rabinal Achí,* in *commedia dell'arte* or in Ancient Greek tragedy. What matters in

magic-realist drama is the exterior representation and its relationship to the mysterious. Thus, the photographer's mask serves to hide the facial features of the actor and, at the same time, it creates for the audience a portraiture of the half-flesh, half-dead *figura mortis.*

The third feature which Menton mentions is coldness. This feature bears similarities to objectivity, because by coldness Menton means that the artwork appeals "more to the intellect than to the emotions" (Menton 21). However, the emphasis in coldness is in viewer or reader perception rather than character reaction or presentation. As in classic drama, the magic-realist use of masks breaks with the illusion of reality by distancing the audience from the action. In arousing the spectator's intellectual curiosity in the action and in the exterior qualities of the characters, the mask inhibits an emotional response. In addition, the mask in magic-realist drama forces the spectator to focus on its magic or mysterious characteristics which generate emotion. Hence, the mask is a foregrounding device and, as such, it becomes a counter-measure for ultrasharp focus. In *Defensa de Diego de Almagro* the use of Inka ceremonial masks counteracts the actions of the bare face characters by attracting the viewer's attention to a magical point in the dramatic text.

Francisco Nieva points out how Benno Besson, the director of the Berliner Ensemble on various occasions from 1949 onwards, uses Brechtian techniques in order to create a magic-realist performance. Besson does this with such works as the Irish Sean O'Casey's *Purple Dust,* the Frenchman Molière's *Le Tartuffe* and the German Schwar's *Dragon* (Nieva 13). He introduces strange effects in all of them, thereby producing magic-realist works.

Since *magic realism* in drama and its performance relies on all scenic possibilities such as masks and other plastic elements, dialogue, movement, light, colour, sound and film material, it is possible to transform through a performance a text that was not originally magic realist. In Molière's *Le Tartuffe,* for example, Benno Besson adheres in most instances to the original plot, but in the end the spectacle undergoes a magic effect. To Tartuffe's plea

for clemency from Louis XIV, the decoration of the stage is transformed into a glamorous regal setting reminiscent of *rococo.* At the same time Louis XIV appears as if levitating with a scintillating powdered face dragging a cloak decorated with *fleur-de-lis.* The king in his huge costume gives the impression of a giant. Conversely, Tartuffe seems dwarfed by the presence of the king. The latter point becomes specially true when, in order to escape his persecutors, Tartuffe hides like a fearful mouse under the regal cloak. By using makeup, costumes and other foregrounding devices, Besson gives a definite magic twist to a *mise-en-scene* which plays with conventional notions of space and perspective.

The entire final scene of Besson's *Le Tartuffe* is charged with Bertolt Brecht's *Verfremdungseffekt* (alienation-effect).[39] According to Brecht: "A representation that alienates is one which allows us to recognize its subject, but at the same time makes it seem unfamiliar" (Brecht 192). By using Brecht's alienation-effect, Besson inhibits the audience from identifying with the familiar in the performance.

Brecht's dramaturgy appealed initially to the Latin American dramatists who had a social or political message in mind. In the late 1960's Chilean dramatists, directors and theatre companies began to experiment with Brechtian techniques.[40] Isidora Aguirre's *Los que van quedando en el camino,* for instance, is Brechtian in its content structure, because it has an explicit political message, and in its form, because it uses masks to create an alienation-effect in the reader or audience. Aguirre's use of the Brechtian a-effect is a clear case of subversion of the illusionist dramatic text.

It is debatable whether Bertolt Brecht himself achieved a magic twist in his plays. What is not debatable is that Brecht had an effect over many subsequent Latin American and Western magic-realist dramatic works. This does not mean that everyone who uses Brechtian dramatic techniques follows a magic-realist mode nor that all the works of a particular dramatist fall under that style. The Colombian dramatists and directors Santiago García and Enrique Buenaventura, for example, produced in the early seventies primarily a documentary form of theatre based on the German Peter Weiss's

experiments in drama (Rizk 136-151). However, the aesthetic of the late seventies demands a more "totalizing theatre" that becomes committed to greater experimentation in performance and choreography.

From this new aesthetic comes the magic-realist tragedy *Corre, corre Carigüeta.* The play is a collective creation by Santiago García and the Teatro Candelaria theatre company from Colombia (Espinosa 336-337). It is based on the Quechuas *Tragedia del fin de Atawallpa* and *Utcka Paugar.* The plot is that of the *Tragedia del fin de Atawallpa* to which is added the *chaski* (messenger) character Carigüeta, who is extracted from the syncretic *gracioso* Quespillo in the *Utcka Paugar.* It also uses elements from the pre-Columbian and colonial texts "Los anales de los cachiquelos," "El Chillam Balam de Chaumayiel," the *Rabinal Achí* and the "Testimonios de Sahagún" (García, *Corre, corre Carigüeta* 262).

Corre, corre Carigüeta has a dual purpose: to refunctionalize pre-Columbian theatre; and to show that the negative impact of the Spanish conquest is still present in Latin American society. Thus, Santiago García writes in the prologue to the play: "se ha procurado respetar al máximo la estructura original de la tragedia, pero por encima de todo su espirítu de testimonio ritual de una civilización aplastada por la ambición y la prepotencia, cuyas profundas huellas llegan hasta nuestros días" (262). To achieve this dual purpose Santiago García introduces eclectic elements which include the use of a hybrid mask, *kabuki* and *no* theatre together with anthropological studies of Inka and Chibcha cultures as well as Cogui--Colombian American Indians--ritual movement (García, "La urgencia de una nueva dramaturgia" 58).

García creates an a-effect by introducing the hybrid mask which distances the audience from the original ritual and tragic characteristics of the play (58). Carigüeta becomes in the performance the masked American Indian character who serves a double role, namely as the narrator of the events and as the *chasqui* to the American Indians as well as to the audience during the asides. The messenger's mask is a hybrid of *no* and Inka masks (58). As in a *no* mask, this mask has an impassive symmetrical expression which

projects "the image of an illusory, ideal beauty" (Harris Smith 54). Its Inka features in the small rounded eyes, thick-large nose and corrugated glabella contrast with the smiling expression of the mouth and the cheeks (García, "La urgencia de una nueva dramaturgia" 58). The mask has a golden colour in contrast to the armour of the *conquistador* which has a silver colour. The Frenchman Jean Marie Binoche helped in the design of this mask.

In addition, all the Inka characters use a mixture of *kabuki, no* and Cogui ritual movements (58). These movements and Carigüeta's mask differentiates the Incas from the bulky, machine-like movement of the Spaniards dressed in armour; incidentally, the intent of these stylized movements is to dramatize actual historical differences in body movement and gestures at the time of the conquest. By doing this, García counterposes the positive image of the Inkas to the despotic actions of the Spaniards in a fashion that is reminiscent of Orozco's murals at the Hospicio Cabañas in Guadalajara, Mexico (Rochfort 114-117). In those murals the Spanish *conquistador* who is protected by crude steel appears flanked by defenseless and naked Mesoamerican Indians.

Rather than a realist representation, García's play in its portrayal of an idealized action through hybrid masking, ritualized movement and formal gesture achieves a magic effect. The antinomy of *magic realism* exists in the representation of the Inka mentality against a reconstruction of a historical perspective. For the internal dramatic system the dreams of Atau Wallpan--his name in García's play--and Waila Wisa, the shaman, added to the Inka mask and ritual movement, corroborate the magic dimension of a culture that believes in omens and predictions of future events. The purpose in stressing codified conventions in magic-realist plays is to reclaim the American Indian mythological and historical space in a Latin American and universal context.

García's play begins in a Brechtian fashion by having Carigüeta narrate the way in which the *conquistador* Pizarro destroyed the Inka civilization (Book and play). There is also a relationship with Yeatsean drama, but *Corre, corre Carigüeta* is not directed to an elite audience nor is it, as in T.S. Eliot's case, communicating to an

audience unified by a religious belief. The world of Inka beliefs and rituals in this magic-realist play belongs to the portrayal of a different mentality; a mentality which an urban audience recognizes because it exists in the substratum of Latin American *mestizo*--racially mixed--culture. However, the play presents the familiar object to the audience in a twisted magic manner through plastic elements and actions filled with a progression of emotional and moral states as in *no* theatre.

In turn, the play maintains the classic dramatic conflict of the original text. At the end, after the execution of Atau Wallpan, the princesses say to Carigüeta:

> ¡Iari, Iari, chasqui (messenger), Carigüeta!
> Corre, corre, vuela y comunica.
> ¡Que todos se enteren, sepan
> los hechos terribles ocurridos
> que nos rompieron el corazón
> tal como se rompe un tiesto!" (García, *Corre, corre Carigüeta* 333)

Carigüeta responds kinesically to this request by running around the stage in an increasing tempo. Suddenly, the actor stops and opens his arms towards the audience. As in *kabuki* and in the *Rabinal Achí,* the messenger freezes the action in a *tableaux* in order to show a special tension *(mie).* This *tableaux* links the audience to the event and to the conflict of the conquest.

The use of a foregrounding device in drama is not something that was unique to Brecht. The Spanish dramatist Federico García Lorca also had a notion of the foregrounding device. As mentioned earlier, García Lorca became well known in Latin America through Margarita Xirgu. Lorca produced his major plays while working with La Barraca, a theatre group made up of university students and funded by the government of Spain. His themes, such as love and honour, are those of the *Siglo de Oro* and his style is *baroque.*

Lorca's major works *Blood Wedding* (1933), *Yerma* (1934) and *The House of Bernarda Alba* (1935) achieve a synthesis of poetic imagery, plastic elements, choreography and primitive passions. *La casa de Bernarda Alba,* for instance, is a three-act play which deals

with the impact of an outmoded matriarchy. Bernarda Alba, the mother figure, dresses in black to mourn her deceased husband for the next eight years.[41] Acting as a despot towards her five daughters, she claims: "For the eight years of mourning, not a breath of air will get in this house from the street. We'll act as if we'd sealed up doors and windows with bricks. That's what happened in my father's house --in my grandfather's house" (Lorca 406). Later, she adds: "In this house you'll do what I order.... Needle and thread for women. Whiplash and mules for men" (406). On the other hand, Adela, the youngest daughter, dresses in green in Act III to defie the mother; the green dress becomes a symbol of maturity and fertility. This difference in attire serves as a foregrounding device which adds to a discourse full of masks and *contre-masques*.

In *La casa de Bernarda Alba* the initial setting is in a very white empty room surrounded with a "great brooding silence" (399). The third act, which is in the same room, opens with "white walls, lightly washed in blue" and again there is "a great silence" (437). This silence invades the stage at the end of the play after Adela's suicide and Bernarda's final words: "We'll drown ourselves in a sea of mourning. She, the youngest daughter of Bernarda Alba, died a virgin. Did you hear me? Silence, silence, I said. Silence!" (453). The white colour in combination with the silence of the stage work as symbols of denial and death. Death at the beginning and at the end gives the impression of an invisible character and, therefore, of a magic effect. Aguirre's *Lautaro* and Asturias's *Soluna* are two of the many magic-realist plays which use some of the foregounding concepts found in Lorca's theatre.

What one finds so far in *magic realism* is that this is no aberration, but a building upon previous traditions which may fluctuate and, indeed, there are times when masks are used and not used. In many instances the mask has come into Chilean magic-realist drama through foreign influences. The same, for instance, is not as true for Mexico where the folkloric and the popular mask traditions are more widespread.

Menton's fourth feature has to do with a simultaneous close and far view which the artwork demands when the viewer's

attention is divided by the previous features of ultrasharp focus and objectivity (22). In the magic-realist play *Los Libertadores Bolívar y Miranda* the close and far view appears not only in each episode, but in the very mosaic-type composition created by flashbacks, multiplicity of masks and masked characters versus bare-faced characters. These techniques are also characteristic, at least metaphorically, in the following magic-realist novels: Miguel Angel Asturias's Hombres de maíz (1949), the Mexican Juan Rulfo's Pedro Páramo (1955) the Colombian Gabriël García Márquez's Cien años de soledad (1967) or the North-American William Eastlake's The Bamboo Bed (1969).

The fifth feature of *magic realism* in the pictorial arts has to do with the effacement of the painting process in order to create the illusion of a photograph (Menton 22-23). I have already alluded to this point in reference to the ghost-like thin and smooth makeup of the Joven Naufragante in Requena's *Chiloé, cielos cubiertos*. This kind of masking is a magic-realist feature, for it conceals as much as possible the makeup. The effect of the illusion of a photograph is necessary to sustain the magic-realist resolved antinomy, because the strangeness that the artist or dramatist seeks to convey has to appear possible.

Pyke Koch, the Dutch painter, states that: "Magic Realism is based on the representation of *what is possible but not probable;* Surrealism, on the other hand, is based on *impossible* situations."[42] Hence, *magic realism* is distinct from *surrealism,* because it attempts to give the illusion of a photograph. Consequently, the purpose of the plastic and choreographic elements of a magic-realist production is to maintain the illusion of a photograph that appeals to the viewer's intellect; furthermore, if the design of a mask supports the illusion of a dramatic world with a peculiar photographic reality, then its intent as an artifact of the magic-realist stage is unquestionable.

The sixth feature deals with the creation of a miniature, naive, or toy-like world which exists in many magic-realist works. Henri Rousseau's neoprimitivism is credited with achieving these effects twenty years before his naive followers of the 1920s (Menton 57).

Although it is not unique to *magic realism,* this feature in combination with the previous ones becomes significant to a magic-realist performance. I have pointed out how it works in Besson's *Tartuffe.* There is also a naive, toy-like quality in the final scene of Buenaventura's *A la diestra de Dios Padre* (staged 1958 to 1979) and throughout Andrés Pérez's *Popol Vuh.*

Many magic-realist plays use the toy-like quality to create a caricaturesque portrayal of a *caudillo*--warlord--figure or of a character with negative traits. For instance, the Venezuelan-Argentinian director Carlos Giménez and the Chilean Juan Edmundo González in their versions of Miguel Angel Asturias's novel El Señor Presidente (1946) deliberately place in various episodes the caricaturesque dictator next to puppets to confirm the toy-like characteristics of a puppet govenment.[43] Both the novel and the performances allude to Estrada Cabrera's dictatorship in Guatemala and, by extension, this theme is a metaphor of all the twentieth-century Latin American dictatorships.

Menton's last feature is very similar to his fifth one. This last feature is an interest of *magic realism* in the representational which is not different from the illusion of a photograph. What I should add is that the representational in *magic realism* is not the same as the illusion of reality of the proscenium-arch stage or of a realist painting. To avoid misunderstandings I drop the term representational which works for the pictorial arts and replace it with the term presentational theatre.

In reference to the proscenium-arch stage or picture-stage, the main feature is the separation of the illuminated stage from the darkened auditorium. The idea of separating the two is in order to represent reality through the illusion of a self-contained image (Pfister 21-22). This is not true of the magic-realist dramatic productions which by incorporating elements of popular theatre reactivate traditional stage designs. On the other hand, the fourth wall of the realist-naturalist paradigm rules out the possibility of actor-audience interaction. In the realist stage the faithful imitation of society through linguistic and extra-linguistic means helps preserve this illusion. The use of makeup and costumes, for

instance, is used so as to emphasize realist features such as age, gender, size and social status. Similarly, in magic-realist performances makeup and costumes can be used with a realist intention in mind. However, in realist theatre masks are not used to concretize the supernatural, the eerie or a different mentality. Consequently, the mysterious effect of the mask is a distinctive characteristic of the magic-realist mode and not of *realism*.

Concluding Remarks

It should be evident from what I have examined that in many magic-realist plays there has been a strong interest in the mask in all its aspects: ritual mask, folk mask, ancient masks such as *no* and *kabuki* as well as hybrid forms. However, the pervasive factor in Latin American *magic realism* is the use of popular and folkloric elements in a dramatic or artistic expression that emphasizes Latin American concerns. These needs also reflect changes and developments in the Western arts. The effects of these experimentations with the plastic elements in the dramatic text and its performance are profound, for they confirm a Latin American dramaturgy of universal proportions.

Notes

[1]Horst Rogmann, "'Realismo Mágico' y 'Négritude' como construcciones ideológicas" in *Actas del Sexto Congreso Internacional de Hispanistas* (University of Toronto, 22 to 26 August, 1977 [1980]), 632.

[2]Amaryll Beatrice Chanady, Magical Realism and The Fantastic: Resolved Versus Unresolved Antinomy (New York: Garland Publishing, Inc., 1985).

[3]Ulrich Wicks, "The Nature of Picaresque Narrative: A Modal Approach" in *PMLA* (Mar. 1974), No. 1, 240-249.

[4]Tzvetan Todorov, The Fantastic: A Structural Approach to a Literary Genre, trans. by Richard Howard with a forward by Robert Scholes (Ithaca, N.Y.: Cornell University Press, 1973), 31.

[5]Wolfgang Iser, The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett (Baltimore and London: Johns Hopkins University Press, 1974).

[6]William Spindler, "Magic Realism: A Typology" in *Forum for Modern Languages Studies* (Oxford: Oxford University Press, January 1993), 29: 1, 75-85.

[7]Graciela N. Ricci Della Grisa, Realismo mágico y conciencia mítica en América Latina: textos y contextos (Buenos Aires: F. García Cambeiro, 1985), 16.

[8]Some of the critics who have argued in favour of the term are: Seymour Menton, Magic Realism Rediscovered, 1918-1981 (Toronto: Associated University Presses, 1983); Gloria Bautista Gutiérrez, Realismo mágico, cosmos latinoamericano: Teoría y práctica (Bogotá: Editorial América Latina, 1991); Emeterio Gómez, América Latina: El imperio del realismo mágico (San Cristóbal, Venezuela: Editorial Futuro, 1990); José Antonio Bravo, Lo real maravilloso en la narrativa latinoamericana actual: Cien años de soledad, El reino de este mundo, Pedro Páramo (Lima: Editoriales Unidas, 1978); Víctor Bravo, Magias y maravillas en el continente literario: Para un deslinde del realismo mágico y lo real maravilloso (Caracas: Ediciones La Casa de Bello, 1988); Angel Flores, "Magical Realism in Spanish American Fiction" in *Hispania,* 38, No. 2 (May

1955), 187-192; Luis Leal, "El realismo mágico en la literatura hispanoamericana" in *Cuadernos americanos,* 153, No. 4 (July-Aug. 1967), 230-235; Roberto González Echevarría, "Isla a su vuelo fugitiva: Carpentier y el realismo mágico" in *Revista iberoamericana,* 40, No. 86 (Jan.-Mar. 1974), 65-86; and Emil Volek, "Alejo Carpentier y la narrativa hispanoamericana actual (dimensiones de un 'realismo mágico')" in *Cuadernos hispanoamericanos,* 296 (Feb. 1975), 319-342; Chanady, Magical Realism and The Fantastic: Resolved Versus Unresolved Antinomy; Ricci Della Grisa, Realismo mágico y conciencia mítica en América Latina.

[9]Lucila Inés Mena, "Hacia una formulación teórica del realismo mágico," in *Bulletin hispanique,* 77, Nos. 3-4 (July-Dec. 1975), 395; Emir Rodríguez Monegal, "Realismo mágico versus literatura fantástica: un diálogo de sordos," in Otros mundos otros fuegos: fantasía y realismo mágico en Iberoamérica (Memoria del XVI Congreso Internacional de Literatura Iberoamericana), ed. Donald B. Yates (Michigan State University: Latin American Studies Center, 1975), 33.

[10]Stephen Slemon, "Magic Realism as Postcolonial Discourse" in Magical Realism: Theory, History, Community, ed. with an Introduction by Lois Parkinson Zamora and Wendy B. Faris (Durham & London: Duke University Press, 1995), 407-408.

[11]For this study I use: Franz Roh, "Magic Realism: Post Expressionism" in Magical Realism: Theory, History, Community 15-31. The first publication was: Franz Roh, Nach-Expressionismus (Magischer Realismus): Probleme der neuesten Europäischen Malerei (Leipzig, 1925).

[12]Franz Roh, Realismo mágico, post expresionismo: Problemas de la pintura europea más reciente, trans. Fernando Vela, *Revista de Occidente 16* (April, May, June 1927): 247-301.

[13]Irene Guenther, "Magic Realism, New Objectivity, and the Arts during the Weimar Republic" in Magical Realism: Theory, History, Community 60.

[14]German D. Carrillo, "Del surrealismo al realismo mágico en 'Hombres de maíz' de Miguel Angel Asturias" in *Sin Nombre,* Oct.-Dec., 1983, v.14(1), 53-60.

[15]Couffon, Claude, Miguel Angel Asturias. Poètes d'aujourd'hui (Paris: Seghers, 1970).

[16]Holliday T. Day and Hollistre Sturges, Art of the Fantastic: Latin America, 1920-1987 (Indianapolis: Indianapolis Museum of Art, 1987), 59.

[17]Dawn Ades, Art in Latin America: The Modern Era, 1820-1980 (New Haven: Yale University Press, 1989), 111-123.

[18]Alejo Carpentier, "On the Marvelous Real in America" in Magical Realism: Theory, History, Community 101.

[19]For more information on magic-realist authors, see: Leal, Breve historia de la literatura hispanoamericana 283-288; and Gloria Bautista Gutiérrez, Realismo mágico, cosmos latinoamericano: Teoría y práctica.

[20]Jean Weisberger, Le réalism magique: roman, peinture et cinéma (Brussels: Le Centre des Avant-gardes Littéraires de l'Université de Bruxelles, 1987), 18; Leal, *Breve Historia de la literatura...* 248.

[21]Arturo Uslar Pietri, Letras y hombres de Venezuela in Obras Selectas (Madrid/Caracas: Ediciones EDIME, 1967), 960.

[22]Amaryll Chanady, "The Territorialization of the Imaginary in Latin America: Self-Affirmation and Resistance to Metropolitan Paradigms" in Magical Realism: Theory, History, Community 125.

[23]Alejo Carpentier, "The Baroque and the Marvelous Real" Magical Realism: Theory, History, Community 90.

[24]Father Diego Durán, Historia de las Indias de Nueva España (México, 1880), Vol. II, 231.

[25]Carlos Solórzano's *Las manos de Dios* was first staged in Mexico City in 1956 and published under Teatro (San José, Costa Rica: Editorial Universitaria Centroamericana, 1982), 91-226.

[26]For an understanding of Medievalism in the *baroque* style, see: Helmut Hatzfeld, Estudios sobre el barroco (Madrid: Editorial Grecos, 1964), 26-33. As well, for the Medieval, pre-Columbian and syncretic elements in the *baroque* style of Latin American magic-

realist and marvelous-real dramatic and narrative fiction texts, see: Alexis Márquez Rodríguez, "Alejo Carpentier: Teorías del barroco y de lo real maravilloso" in *Nuevo Texto Crítico* (Caracas: U.C.V., 1990), 3: 1, 95-121; William Spindler, "Magic Realism: A Typology" in *Forum for Modern Languages Studies* (Oxford: Oxford University Press), Jan. 1993, 29: 1, 80-82; Lori Chamberlain, "Magicking the Real: Paradoxes of Postmodern Writing" in *Postmodern Fiction: A Bio-Biographical Guide* (New York: Greenwood Press, 1986), 28: 5 - 21.

[27]Víctor Hugo Rascón Banda's *Máscara contra Cabellera* was performed in Veracruz, Mexico, in 1985 and published in Teatro del Delito (México: Editores Mexicanos Unidos, 1985), 185-251; Enrique Buenaventura's *A la diestra de dios padre* has been adapted to the stage on various occassions from 1958 to 1984. It is published under Teatro Enrique Buenaventura (La Habana: Casa Las Américas, 1980).

[28]Lois Parkinson Zamora and Wendy B. Faris, introduction, Magical Realism: Theory, History, Community, ed. by Lois Parkinson Zamora and Wendy B. Faris (Durham and London: Duke University Press, 1995), 2.

[29]Hernán Vidal, Socio-historia de la literatura colonial hispanoamericana: Tres lecturas orgánicas (Minneapolis: Institute for the study of Ideologies and Literature, 1985).

[30]Stephen Slemon, "Magic Realism as Postcolonial Discourse" in Magical Realism: Theory, History, Community 409.

[31]Amaryll Chanady, "The Territioralization of the Imaginary in Latin America: Sel-Affirmation and Resistance to Metropolitan Paradigms" in Magical Realism: Theory, History, Community 138.

[32]Theo L. D'Haen, "Magical Realism and Postmodernism: Decentering privileged Centers" in Magical Realism: Theory, History, Community 191.

[33]Alfonso de Toro, "Latin America in Dialogue with Postmodernity and Postcoloniality" in Latin American Postmodernisms, ed. by Richrad A Young (Amsterdam/Atlanta: Rodopi, 1997), 36.

[34]Marco Antonio de la Parra, *Lo crudo, lo cocido y lo podrido* in Teatro chileno de la crisis institucional: 1973-1980, 249-86. An excellent study on the historical and political implications of this play is José R. Varela's "Lo circunstancial, lo histórico y lo recurrente en 'Lo crudo, lo cocido y lo podrido' de Marco Antonio de la Parra: ensayo de análisis integral" in *Revista Canadiense de Estudios Hispánicos* (University of Alberta: Edmonton. Fall 1990), Vol.15, Number1, 81-109.

[35]Santiago García, "La urgencia de una nueva dramaturgia," in Escenarios de dos mundos, vol.1, 58-59 and "prologue" in *Corre, corre Carigüeta* 257-258; Beatriz J. Rizk, Buenaventura: La dramaturgia de la creación colectiva (México, D.F.: Grupo Editorial Gaceta, 1991); Aguirre, *Lautaro* 48, 56.

[36]Miguel Angel Asturias, *Soluna: Comedia prodigiosa en dos jornadas y un final* (Buenos Aires: Publicación Teatral Periódica, 1955), 7.

[37]Some of Carl G. Jung's influential works in literature and art are: Man and His Symbols (New York: Doubleday and Co., 1970); and Psychological Reflections, ed. by Jolande Jacob (New York: Harper and Row Torcbooks, 1961).

[38]*Oriana,* directed by Fina Torres (Venezuela: FONCINE, 1986). This film won first price at the Cannes Festival in 1986.

[39]Brecht on Theatre: The Development of an Aesthetic, ed. and trans. by John Willet (New York: Hill and Wang, 1977), 192.

[40]Fernando de Toro, Brecht en el teatro hispanoamericano conteporáneo: Acercamiento semiótico al teatro épico en hispanoamerica (Ottawa: Girol Books, Inc., 1984).

[41]Federico García Lorca, *La casa de Bernarda Alba* in Collected Plays of Federico García Lorca, trans. by James Graham-Luján and Richard L. O'Connell (London: Secker & Warburg, 1963), 406.

[42]Cited from Menton 23.

[43]Carlos Pérez Ariza, "Rajatabla: apostar por la utopía" in Escenario de dos mundos, Vol. II, 271-272.

Chapter IV--Analysis of two magic realist texts: Isidora Aguirre's *Lautaro* and Rodrigo Marquet's *Pedro Páramo*

Brief discussion of the purpose of this chapter

The main purpose of this chapter is to analyse the use of masks in two Chilean magic realist plays. These texts should show the function of the mask in order to determine how the physical mask transforms the literary text. To accomplish my task, I establish some of the mask's discursive and aesthetic properties in the chosen works.

My approach focuses on the textual analysis of the dramatic text and its performance. In order to analyse the performances, I use primarily videos. This analysis is important to create a definition of performance in terms of text. However, it is incomplete because it is beyond the scope of this study to analyse the entire semiotics of the stage. I am only examining the function of the mask as a dramatic image and a performance element.

It is also important to establish in this chapter the textual consequences of the interplay between the use and the non-use of the mask in both Isidora Aguirre's *Lautaro* and Rodrigo Marquet's *Pedro Páramo.* Here, I show the extent to which the mask influences the staging of the play.

The study of these two texts is also significant in order to illustrate how the magic realist mode incorporates traditional and modern theatrical mask applications. In the case of Isidora Aguirre's *Lautaro* one finds ritual, myth and spectacle masking as well as social role masking and the technique of dream projection to depict a supernatural event. For Rodrigo Marquet's *Pedro Páramo* the dominant forms of masking have a satiric, grotesque and spectacle-oriented function. However, the traditional uses of the mask have a modern dimension when one considers their allusions to the present. Both of these plays are representative of the experiments with masks that began in the late 1960s and became dominant in the 1980s and 1990s.

Isidora Aguirre's *Lautaro*

Explanation of the Dramatic Text and Its Performance

Isidora Aguirre's *Lautaro* is magic realist in its thematic content which involves both the supernatural and the natural worlds as well as in its plastic features which support the dramatic world (Isidora Aguirre, personal interview, 28 February 1993). This validation confirms a resolution of the antinomy between the real and the supernatural realms in the represented world. It also means that the mask as a form of stage magic demands from the spectator a suspension of disbelief in order to understand the represented world.

Since *magic realism* in drama does not denote a modern psychological or emotional interiority, it is more related to classic forms of dramatization. What matters in magic-realist drama is the exterior representation and its relationship to the mysterious. Thus, the use of masks to denote a type, an archetype or a magic quality clarifies the mode.

Isidora Aguirre's *Lautaro,* as a magic-realist work, uses a syncretic popular plastic language. Hence, the fusion of styles already exists in the popular language. On top of this syncretism, Isidora Aguirre adds new concepts in her composition. In art as in drama, magic-realist dramatic works can trace some of their influences to pre-Columbian elements.

Lautaro has a Brechtian episodic structure: it is divided into a 'prologue,' two acts with long episodes and in each episode various episodic frames which the playwright calls scenes. The play won in 1982 the prestigious Universidad de Chile Premio Eugenio Dittborn for best script and performance of that year.[1] Abel Carrizo Muñoz directed the play and first staged it on April 7, 1982, in collaboration with the independent theatre company PROTECHI–Producciones Teatrales Chilenas (Aguirre, *Lautaro* 11 and Rojo, Muerte y resurrección del teatro chileno: 1973-1983 133-136). The production with an actual performance time of an hour and a half

lasted over a year at the theatre of the Andes Cultural Centre in Santiago (Rojo 133-136).

Since PROTECHI was an independent theatre company during the Pinochet regime, one can assume that most of the audience for the performance must have included members of the productive sectors of the economy to the detriment of the lower classes. I base this observation on the CENECA study (de la Luz, El público del teatro independiente 11-12).

For the structure of the play a series of episodes usually separated by short musical interludes and/or the use of lights create an epic drama which incorporates Brechtian notions of *Gestus* and *Verfremdungseffekt*. The dramatic text and its performance contrast the world of the Mapuches and of the Spaniards through bipolar tension in the episodic structure which depicts differences in dress codes, beliefs, rituals, props and kinesics.

By undermining the suspense and the *denouement* characteristic of more illusionist representations, the episodic structure of *Lautaro* demands from the spectator a more critical reflection about the performance. As well, the play mixes actors and spectators in a stage-platform; there are no curtains to differentiate the stage from the auditorium. Thus, it departs from the mainstream representations that use a proscenium arch to create the illusion of a look through a large window onto reality. In addition, the mixture of formal and realistic acting styles also break with the realist-naturalist paradigm.

The Brechtian alienation-effect *(Verfremdungseffekt)* and *Gestus* techniques focus on the external behaviour of the characters. In this form of drama the inner life is secondary to the social attitudes. The social and cultural function of the *dramatis personae* is the most important aspect of character development in Aguirre's play. Thus, in *Lautaro* costumes, masks and other metonymic devices are particularly useful in externalizing character behaviour and in demanding the spectator's objective rather than subjective observation.

According to Susan Valeria Harris Smith in her book Masks in Modern Drama: "the insistent artificiality of the mask constantly

reminds the audience of the artifice of the theatre while denying the audience any illusion of reality" (Harris 2). Hence, the mask, in this sense, inhibits an emotional response from the audience. Many forms and uses of masks may cause this inhibition of an emotional response. For example, in *Lautaro* three ceremonial masks support the dramatic effect of a heroic episode, particularly during the performance (Aguirre 56 and *Lautaro* video). These masks, as I shall discuss, distance the audience by signaling a ritual atmosphere. The ceremonial masks remove the stage action from the merely human to the spiritual realm thereby intensifying the heroic event (see List of Illustrations, Figure 7).

Not all of Aguirre's *Lautaro* is Brechtian. Dramaturgical differences do arise. Many of the episodes in *Lautaro* tend to be more hieratic and ritualistic than one would expect of Epic drama. In this sense the play follows along the line of experimentation found in dramatic productions of Antonin Artaud, Federico García Lorca, Jerzy Grotowski, Tadashi Suzuki, Eugenio Barba and Santiago García. The ritual and hieratic episodes in *Lautaro* appeal more to the unconscious mind and have to do with what I have already mentioned as "totalizing theatre."

Aguirre's magic-realist play as an attempt at "totalizing theatre" has a dual purpose, namely a return to a Latin American historical and cultural heritage as well as a need to express modern concerns to large audiences. For instance, the impact of taking off the metonymic devices at the end of the plot breaks, as I shall explain, with the Brechtian *Verfremdungseffekt* by demanding from the audience an identification with the actor.

For that final episode Isidora Aguirre uses a theatrical technique developed under the Chilean popular *vaudeville,* namely *"acercamiento"* (González 17 and Aguirre, personal interview). Through *"acercamiento"* (getting closer) the actors address the audience directly in order to get their sympathy. Hence, the effect is more cathartic and it has more in common with Lorquean drama; incidentally, this technique is present in many classic works and styles as well as in Brecht.

Lautaro was the product of much research and many rehearsals. Isidora Aguirre writes in the 'preface' to her play:

> La historia y la antropología me sirvieron para estructurar la obra teatral, en torno a los ejes centrales que son Valdivia y Lautaro, seleccionando lo que mejor sirviera al conflicto. Y el resultado final, lo que se ve en escena, es el fruto de un minucioso y prolongado trabajo de equipo; el director pide que se dinamice tal o cual escena, en los ensayos se ve la necesidad de cortes, o de acentuar algún parlamento; reestructurar escenas para dar al actor ocasión de mostrar su cualidad histriónica; coreografía, cantos, música incidental, escenografía, vestuario, sonido, luces, todo es un trabajo que se realiza con gran armonía, en equipo, bajo la vigilancia de director y autor (Aguirre, *Lautaro* 9).

Hence, the performance was the result of a collective creation based on research about the anthropological and historical elements essential to the production. As well, Aguirre allowed for adjustments to the episodes during the rehearsals in order to give a more dominant role to the actor's histrionic subcodes and to other theatrical systems. In addition, Isidora Aguirre also mentions in her 'preface' and in a personal interview that she spent much time with the Mapuche in Araucanía--Mapuche region--and in specialized libraries studying their folklore and mythology (Aguirre, *Lautaro* 7-9 and I. Aguirre, personal interview).

The Chilean dramatist also states in the 'preface' that the play incorporates music from Los Jaivas. According to Isidora Aguirre this Chilean New Song group made an important contribution to the play in its "concepción americanista y moderna del folclore" (Aguirre 9). Thus, her intent is to reach the public through a number of discourses: one of them being Latin American folkloric music.

These folkloric compositions are the result of two elements: one traditional and another contemporary. On the one hand, some of the compositions are Mapuche war chants which use American Indian wind instruments, such as the *trutruca* and the *quena,* and drums, such as the *pfilca* (Aguirre 66). Another traditional form used by Los Jaivas is folkloric music from Extremadura for the Spanish

dance at the end of Act I, Episode II, Scene 3 (Aguirre 43). However, as the stage lights darken Mapuche music quickly overpowers the Spanish dance and leaves Pedro de Valdivia's--the Spanish *conquistador's*--invading forces in a *tableaux* listening to the other music. On the other hand, Los Jaivas also interpret more contemporary syncretic compositions which follow the song styles of Víctor Jara and Violeta Parra as well as Latin American revolutionary chants.

The contemporary compositions add an anachronistic dimension to the play and are important in creating allusions to the Chilean and Latin American political and social struggle. Thus, throughout the play New Song music is pivotal in showing to the audience the syncretic nature of its *mestizo* culture as well as in alluding to its struggles. That is why Isidora Aguirre herself writes in reference to the audience's perception of the production: "Queríamos todos que el público, al verla, pudiera recuperar lo que le pertenece: sus raíces. Los valores y la vitalidad de las dos razas que lo formaron" (Aguirre 9). Thus, one of her purposes is to reach the dominant *mestizo* culture through a play that recalls its two founding races.

In *Lautaro* myth, anthropology and folklore reveal primarily the Mapuche *Weltanschauung*. However, an outcome of approprating folkloric elements for a magic realist setting is their recontextualization. Thus, although Aguirre's play has a positive presentation of indigenous myths, in the final episode, as I shall show, the Mapuche struggle serves as an allusion to the spectator's real world.

Aguirre's *Lautaro* as its subtitle "Epopeya del pueblo mapuche" indicates, is an epic on the Mapuche people. The action takes place in the present, but the reference is to the historical past between the years 1536 and 1655 (Gonzalez, "Isidora Aguirre y la reconstrucción de la historia en Lautaro" 13). In *Lautaro* the dramatic worlds of the Spanish conqueror Pedro de Valdivia and the Mapuche *toqui* (chief-warrior) Lautaro are hypothetical constructs based on real history, but recreated through the complexities of verbal, visual and acoustic sign vehicles that convey the notion of a

struggle in the actual present. Thus, the central theme of *Lautaro* is the struggle of the Mapuche against the Spaniards five hundred years ago. However, some of the formal aspects which include different foregrounding effects such as contemporary music and other dramatic techniques create an allusion to the Chilean dictatorship.

Lautaro, one of the great Mapuche *toquis,* who in real history led his people to the defeat of the Spaniards at Tucapel in 1553, appears in Aguirre's play as a tragic hero in a tragic plot (González, "Isidora Aguirre y la reconstrucción de la historia en "Lautaro"" 13-14). Another important character in the play is the Spanish *conquistador* Pedro de Valdivia who, after abducting Lautaro from his people for sixteen years, finally meets his death at the battle of Tucapel. Other characters are Colo-Colo, three Mapuche counsellors, Colipí, Guacolda, Malloqueo, Curiñancu, the *machi,* Agustinillo, Doña Sol, Juan Prados, a Spanish dancer, Friar Pozo, Juan Prados, a scribe, Capitán Díaz and Spanish soldiers as well as Mapuche and Picunche warriors. Many of these characters, particularly the main ones, are historical figures (González 13-14). To these characters one must add the Mapuche chorus in combination with Los Jaivas.

In addition, all of the Indian actants are pre-Columbian or syncretic stock characters as well as types. Thus, the *machi* is the shaman, Colipí is the *matachín* or *Bobo* figure who acts as the pre-Columbian *werken* (messenger), Lautaro is the warrior or *toqui* figure *par excellence,* Colo-Colo, the three Mapuche counsellors and Curiñancu represent wise old men figures such as those found in the Mesoamerican *huehue* which made it into many of the *autos, loas* and the seventeenth-century syncretic Nicaraguan burlesque-musical *El Güegüense* (Arrom 73-76; Azor 28-30; Cuadra 3: 189-191). The Spaniards in the play also have stock characters and types such as the *conquistador,* the *dama* (madam), the friar, the soldier, the *bailarín* (dancer) and the scribe.

Story, Plot and Stage Set

The story and the plot of *Lautaro* follow a similar linear development. From the start the reader and the audience learn what the Mapuche struggle is about. In the 'prologue' to the play the chorus sings: "Libres eran nuestros padres/ como las aves /que se levantan con el sol/ y cantan" (Aguirre 14 and *Lautaro* video). Here the choric role of language refers to a freedom of the past. Also, the perspective in this 'prologue' is established as the Mapuche one. This 'prologue' belongs to what Serpieri calls the narrative axis or diegetic sequence which is one of the internal axis of the scene. The other two are the anaphoric axis and deictic axis. (Serpieri "Toward a segmentation of the Dramatic Text" 165-166).

As the chorus continues its explanation, the spectator learns how the situation of the Mapuches changed from a state of freedom to one of struggle: "Bajaron del norte hombres barbados,/ desconocidos,/ mezclados a sus bestias ¡cuatro patas tenían!/ Hocico babeante/ ojos refulgentes/ ¡galopes de metal que enceguecían!" (Aguirre 16 and *Lautaro* video). As in the *Tragedia del fin de Atawallpa,* the American Indians in *Lautaro* express their sense of horror at what they perceive as grotesque figures. The diegetic sequence does not end there, for it then tells the spectator that this confrontation between the Spanish *conquistador* and the Mapuche people becomes "la guerra larga/la guerra sin fin" (Aguirre 20 and *Lautaro* video). Thus, the 'prologue' presents the reader and spectator with an accurate portrayal of the Mapuche struggle.

Although the main language in *Lautaro* is Spanish, the play has indigenous and pre-Columbian features in many of its descriptions, poetic imagery, kinesics, words, expressions, repetitions, parallelisms, music and plasticity; furthermore, the thematic point of view supports the Mapuche *Weltanschauung.* Most of these features are a reminder of the Quechua classic *Tragedia del fin de Atawallpa.* The play, for instance, uses American Indian words such as *huinca,* instead of the Spanish *extranjero,* to say foreigner (Aguirre 16 and *Lautaro* video). As well, the structure is similar to the Quechua *wánka* or to fifth-century Greek tragedy. Some of these

similarities are: the use of a *prologue* to provide information about the events of the play; a *parodos,* or entrance of the chorus, which establishes the proper mood, followed by the development of the main action in a series of episodes separated by choral songs; and, an *exodus* or concluding scene (Arrom 21; Brockett 17-19).

In addition, the dramatic text and the stage set confirm an aesthetic of symmetry and spectacle such as that found in the Maya-Queche *Rabinal Achí.* For example, the Mapuche hero has his counterpart in the Spanish Pedro de Valdivia and both of them have their respective female lover. Also, the set has two props: one for the Mapuche *ruca* (hut) and the other for the Spanish fortress. As in many magic-realist plays, the purpose in stressing symmetry and spectacle is to reclaim the American Indian mythological and historical space in a Latin American and universal context.

As well, the use of a neutral stage-platform with two background props has syncretic implications. On the one hand, the platform without curtains to separate audience and stage space is a reminder of the *meliu* in which the Mapuches staged embryonic forms of drama. On the other hand, the use of two background props in a neutral-stage platform alludes to the *auto's* syncretic stage during conquest and colonialism.

Supporting the above observation is the fact that the structure of the play--'prologue,' main text and 'epilogue' with a final song--follows a similar organizational pattern as an *auto sacramental,* namely the *loa,* the *auto* proper and the 'epilogue' with a *villancico;* furthermore, the two *Lautaro* props, in connection with differences in attire, plasticity, kinesics, beliefs and rituals, add to the binary tensions of the actions and choreography that characterize the Heaven and Hell mansions.

Aguirre's attempt is threefold. First, the neutral stage-platform supports the Mapuche form of drama which at the time of the arrival of the Spaniards to this hemisphere relied more on pantomimes, dances, chants and masked performances (Pereira Salas 14-17). This attempt gets her production as close as possible to the pre-Columbian stage. Second, the binary tensions supported by the stage-set allude to the *auto* and have a distinct indexical and iconic

reference to the audience's syncretic real world. Finally, the function of these background props and neutral stage-platform, in connection to the linguistic and extra-linguistic aspects of the play, has both classical and modern semantic implications for the structuring of the stage-space.

Costumes and Other Metonymic Devices

The audience and the reader encounter various uses of costumes, masks and other metonymic devices in *Lautaro.* Some of these uses are functional, because the play calls for a total of thirteen actors to impersonate twenty-five characters and a chorus (Aguirre 11, 13, 27). However, all of the metonymic devices play varying degrees of significance in the thematic content of the play.

In the 'prologue' to the play the stage directions suggest that the Indian actors should wear "atuendos mapuches" (Aguirre, *Lautaro* 13). Some of this attire includes loin cloths, headresses and American Indian vests down to the knees. The Mapuche also have pre-Columbian musical instruments, spears, bows and arrows as well as a ceremonial tomahawk and three ritual wooden masks. With the exception of the masks, all of the costume elements are maskoids which contribute to the meaning of the image. For instance, when the *apu* (Chief of Chiefs) Colocolo places the ceremonial tomahawk on Lautaro's neck it is to symbolically recognize the new *apu* powers vested on him (Aguirre 66 and *Lautaro* video).

The stage directions in the second scene of the first part of the play point out that the Spanish should wear armour (Aguirre 27). For the performance the soldiers and the *conquistador* dress in Spanish Rennaissance armour *(Lautaro* video). Other costumes and metonymic devices which distinguish the Spanish from the Mapuche are: Pedro de Valdivia's artificial blond beard, the robe of a Catholic prelate, the *dama's* long dress reaching the floor, the *bailarín* 's flamboyant folkloric clothing, the scribe's dark secular attire, Spanish banners and harquebuses. Thus, costumes, masks and other metonymic devices become important distinguishing signs between

the two groups of *actants* and create a clear symbolic image of the historical subject matter.

There are three additional uses of the metonymic device in the play. One is in Act I, Episode I, Scene 2 in which a Mapuche appears with maimed hands and a bloody human head hanging from his neck (25). Another is in Act I, Episode II, Scene 3 in which the Mapuche male messenger Colipí wears a female outfit to desguise himself from the Spanish (37). An additional one other is the illusion of a Mapuche supernatural apparition through the technique of dream projection in Act I, Episode II, Scence 5 (48).

What becomes increasingly clear amid the differences in metonymic devices is the physical, figurative and ideological separation of the two cultures. As in Santiago García's *Corre, corre Carigüeta,* Abel Carrizo Muñoz dramatizes the differences by counterposing the two cultures. The audience readily identifies this bipolar tension in the simple Mapuche apparel versus the elaborate Spanish armour as well as in the Mapuche ritualized body movement versus the bulky, machine-like movements of the Spaniards dressed in armour.

Plasticity and kinesics in *Lautaro* serve to dramatize actual historical differences in body movement and gestures at the time of the conquest. By doing this, Isidora Aguirre and Abel Carrizo Muñoz counterpose the positive image of the Mapuches to the despotic actions of the Spaniards. Rather than a realistic representation, Aguirre's play in its portrayal of an idealized action through ceremonial masks, ritualized movement and formal gesture achieves a magic effect.

The difference in apparel highlights the dramatic event of the first encounter between Mapuches and Spaniards in Act I, Episode I, Scene 2 when Pedro de Valdivia appears in the *ruca*--hut--and has young Lautaro taken captive by the Picunches, American Indian allies of the Spaniards (Aguirre 27 and *Lautaro* video). The sudden appearance of Pedro de Valdivia, his gestures pointing Lautaro to the Picunche warriors and his bulky movements cause stupor among the Mapuche who briefly freeze the action in a *tableau* (27). As in the *Tragedia del fin de Atawallpa,* the Spanish *conquistador* does not

speak with the American Indians in this first encounter. He simply uses gestures to communicate and to impose his will.

In the previous scene, Colipí had brought news from the *conquistador* to Curiñancu, Lautaro's father, in the form of a Mapuche with maimed hands and a bloody human head hanging from his neck. Colipí leaves no doubt in reference to the grotesque human icon brought on stage when he tells Curiñancu: "Te he traído un mensaje que es testimonio vivo de la crueldad de ese jefe extranjero" (Aguirre 25 and *Lautaro* video). He further explains:

> Valdivia acorraló a los prisioneros, los rodearon con sus bestias de guerra. Entonces mandó que les cortaran a todos las manos. Como ninguno dio muestras de dolor para desafiar al extranjero, ordenó que a la mitad de ellos les cortaran la cabeza y las colgaran al cuello de los sin manos. Luego los hizo dispersarse... para sembrar el terror entre los nuestros" (Aguirre 25 and *Lautaro* video).

Although there is an overlap of signs between the dramatic text and the staging, the metonymic accessories of the maimed *actant* on stage intensify the linguistic part of the performance in ways that the written text cannot achieve.

The iconicity of the plastic element in the grotesque scene has meaningful properties that preside over the performance by creating dominance of the foregrounding device and, in turn, influencing the dramatic text. This plasticity adds, as part of the theatrical context, to the spectator's knowledge of the dramatic text by physically dramatizing the ruthlessness of the *conquistador.* Hence, the thematic point of view is sympathetic of the Mapuche in this instance and throughout the plot.

This initial grotesque icon in the play becomes a synecdoche of Pedro de Valdivia's brutality, because it intensifies Colipí's explanation about similar atrocities committed by the *conquistador* against many Mapuches. In other words, the plastic element depicts for the spectator's mental construct an illusionistic 'virtuality' by suggesting a domain which does not coincide with its actual physical limits (Elam 67). Thus, context and design determine the spectator's and the agent's understanding of the plastic element. As

mentioned before, the route of codification between the "situation of enunciation" and the production of the *mise en scène* brings about visual units of meaning that impose in the perceiver a specific construction (Pavis 28-30).

The metonymic accessories in *Lautaro* highlight the difference in mentality through various other episodes which have functional and thematic implications for the dramatic text and its performance.

Curiñancu's Apparition and Shadow Masks

In Act I, Episode II, Scene 5, Curiñancu, who has died recently, appears as a *pillan* (ghost) before his son Lautaro (Aguirre 48-50 and *Lautaro* video). The apparition of Curiñancu's ghost takes place under sound effects to simulate thunder and light effects to depict shadow spirits from the netherworld (Lautaro 48). For magic-realist drama the use of light to carve shadow figures out of darkness is a way to present in more concrete terms something that would otherwise remain abstract; furthermore, the shadow figures indicate to the audience or reader a supernatural level of existence. In this case, the shadows are concretizing elements of the Mapuche spirits and thunder represents one of their animistic powers (Wilhelm 195-197).

The shadows as part of the supernatural world serve a clear visual and allegorical purpose. In Mapuche symbolic tradition, a shadow is the soul's image from *huenu* (the firmament or the sky), the place of the spirits (Wilhelm 196). These shadow figures as visual allegorical signs call attention to a different mentality: one in which the supernatural belongs to the Mapuche *Weltanschauung*.

Like the notion of dreams in *Tragedia del fin de Atawallpa*, Lautaro perceives his father's presence as a dream and, thus, as a prediction of future events. In the stage directions one reads: "Sonido de truenos. Lautaro cae hacia atrás como fulminado. Surge una luz.... En lo alto de entre las sombras surge la figura de Curiñancu; se ve sereno, sonriente. Lautaro no le ha visto, se mueve inquieto por el anuncio del trueno" (Aguirre 48). What follows after

this initial apparition is a dialogue between father and son in which Lautaro can only hear his father (Aguirre 48-50 and *Lautaro* video). The stage directions add in regards to Lautaro's action: "Busca y fija sus ojos en una luz fuerte a un costado, simbólicamente lo está mirando" (48). This theatrical subcode in which the audience can see and hear Curiñancu, but Lautaro can only hear his father's voice creates dramatic irony.

Both Isidora Aguirre and Abel Carrizo Muñoz encode the play with dramatic irony in order to get as close as possible to the Mapuche *Weltanschauung.* For the Mapuches the supernatural is part of reality. Hence, when Curiñancu appears in full body "sereno, sonriente" and Lautaro can only hear him, it is because in Mapuche supernatural imagery the *pillán* is a corporeal being which maintains his worldly apperance, but cannot be seen by people in the natural world (Wilhelm 196).

Curiñancu's apparition affects the external dramatic system by showing to the audience how Lautaro can only symbolically see his father in a dream. In order to achieve this effect the actant fixes his sight on a strong light removed from Curiñancu's figure and exclaims with great emotion: "¡Estás con vida!" Then his father answers: "Una vida engañosa que me presta tu sueño por un breve instante" (Aguirre 48). Although this "vida engañosa" alludes to Calderón de la Barca's *La vida es sueño* and the Spanish Baroque mentality, it is more symbolic of the Mapuche belief system in its overlap of linguistic and extra-linguistic imagery. Consequently, dramatic irony--created amid Curiñancu's apparition, the technique of dream projection, sound effects and proxemic relations which prescribe a conventional distance between actors--highlights both Mapuche imagery and *Weltanschauung.*

This entire supernatural episode fills in the "points of indeterminacy" *(Unbestimmtheitsstellen)* that may arise in the dramatic text and its performance. Without the concretizing visual and sound effects this episode would have been abstract and hard to follow. Thus, the nature and use of extra-linguistic signs influences the supernatural characterization and contributes to the reader's or spectator's decoding of the episode.

The visual and sound effects in Curiñancu's apparition make a comment on the Mapuche *Weltanschauung.* At the same time, the resolution of antinomy in the magic-realist text exists in the representation of the Mapuche mentality within a historical perspective. In the play the actions speak for themselves and the dream/apparition corroborates the magic dimension of a culture that believes in omens and predictions of future events; similarly, these beliefs were true for the Spanish or British of the same period.

In addition, this episode is a synecdoche of the Mapuche *huenu,* because it suggests through visual and sound effects a *virtual* space which does not coincide with its actual physical limits (Aguirre 48-50 and *Lautaro* video). This synechdoche in the proxemic relations of performance shows how the dynamic theatrical components create illusionistic 'virtuality' and influence the spectator's mental construct of the episode.

At this point it is relevant to inquire into the difference between the use of the metonymic devices in the dramatic text and in its performance. Unlike the *Lautaro* written text which describes the episode through a *Nebentext,* the performance draws upon ostension to show through the overlap of signs the supernatural phenomenon. The audience's physical access to the performance text has to do with the transcodification that takes place from the written text to the *mise en scène.* In other words, the *mise en scène* becomes the 'actualization' of the possible worlds that arise in the play *(Lautaro* video). Hence, the technique of dream projection as a metonymic device in the performance plays a more significant role than in the written text. This iconicity in the performance transforms the literary text by giving a dominant role to the metonymic element.

Curiñancu's apparition has to do with the fulfillment of the *machi's* (shaman) prediction about Lautaro (Aguirre 29-30 and *Lautaro* video). After the Picunche take Lautaro away, the *machi* appears on stage and, while ritually dancing to his *cultrún,* recites the following prediction of the protagonist's destiny:

Maldice el exilio que corta en dos su vida.
El bosque viene en su auxilio,

le abre sus claros, aparta su espesura
se adhiere amorosa a sus plantas la hierba crecida.

La mirada fiera camina Lautaro
adelantando ágil las cabalgaduras.
Fija en sus pupilas el vuelo recto de las águilas
y en su corazón afligido el dulce olor de la madera.

Arriba los pillanes celebran parlamento:
truena el volcán, cae tupido aguacero:
"¡Llorad por mis ojos, aguas del cielo!"
clama Lautaro
y lanza al aire su primer grito guerrero:
"¡Marrichi hueu...! ¡Nunca seremos vencidos!
¡Marrichi hueu!" (Aguirre 29-30 and *Lautaro* video).

The use of Mapuche poetic imagery to announce the birth of the hero after the interference of animistic forces is an accurate prediction of what transpires in the plot.

In the play there is a confrontation of two possible outcomes: one in which the Mapuches will drive away the Spanish oppressors from their land and, another one, in which the oppressors will establish their hegemony. Lautaro, who during his captivity learns much from Pedro de Valdivia, finally realizes via his father's supernatural intervention that he must lead his people in their struggle for freedom.

Through Curiñancu's apparition the magic-realist dramatic text expresses a 'double vision' in which the rational world comes to a stop. During the dream/apparition the protagonist returns to the world of Mapuche mythology and hears his father saying: "Hijo mío, ve con los tuyos, y ¡muéstrales el camino!" (Aguirre 50 and *Lautaro* video). Immediately after his father disappears, Lautaro swears to fight the Spanish oppressors until he drives them away from the *mapu* (land). Incidentally, he is incited against the Spanish in the same way Hamlet is incited by his father against Claudius or in the same way protagonists from traditions as diverse as *no* drama and *autos sacramentales* are often incited by otherworldly visitations.

Thus, *Lautaro* as a radical dramatic text uses universal and atavistic techniques.

Ceremonial Wooden Masks and the Mapuche Mythical Structure

In *Lautaro* the relationships of actions only become clear at the level of the story: once the spectator establishes the intention and the purpose of the actions (Elam 121). During the *machi's* ritual dance and Curiñancu's apparition the spectator learns about Lautaro's destiny to become the hero-liberator of his people. Later, Act I, Episode III, Scene 3 serves as a segment to recognize Lautaro's *apu* (Chief of Chiefs) authority. In this episode the protagonist acquires authority through ritualistic means in which Mapuche ceremonial masks play a symbolic, indexical and iconic role.[2]

The spectator who attended in 1982 the *Lautaro* performance directed by Abel Carrizo Muñoz saw the 'actualization' of the possible worlds that arose with the use of ceremonial masks *(Lautaro* video). Act I, Episode III, Scene 3 begins with the counselors removing the ritual masks, and it ends with them donning the masks in a ritual dance. In the written text the counselors only don the masks at the beginning of the episode (Aguirre 56). Consequently, the reader has to speculate about the physicality of the masks. On the one hand, this lack of information limits the reader's understanding of the discursive and aesthetic significance of the plastic element. On the other hand, the audience does not encounter such a dilemma, because it discovers from the characters' actions and the ostension of the masks that these are ritual masks. Thus, these masks play a more significant role in the performance than in the written text.

Initially one of the Mapuche guards addresses the counselors and the *apu* Colocolo as "Honorables" (Aguirre 56 and *Lautaro* video). As the episode develops, the spectator finds out who each of this *dramatis persona* is and who dons the masks in this performance hierarchy. The reader gets this information from the stage directions which prescribe for the counselors: "máscaras

ceremoniales de madera" (Aguirre 56). Hence, in the dramatic text and its performance the ritual masks are foregrounding elements. However, in the staging the foregrounding device is more significant, because it draws attention to the counselors, to their ritual dance and to the symbolic implications of the act.

The counselors remove their masks as soon as the guards bring Lautaro before them and Colocolo. From this action the reader or spectator infers that Lautaro's arrival breaks with a Mapuche code. The action of removing the masks, followed by the counselor and Colocolo's facial gestures of annoyance, prepares the audience for a heated argument between the different *dramatis personae.* Consejero 2 (Counselor 2) asks Lautaro: "¿Desconoces el admapu?" (Aguirre 56 and *Lautaro* video). Immediately after, the Counselor explains that the *admapu* (ritual law) prohibits anyone from walking into the ceremonial premises (Aguirre 56 and *Lautaro* video).

In the episode the mask is one of the defining aspects of two possible subworlds, or hypothetical state of affairs, that arise: one of the subworlds presents Lautaro as a breaker of the *admapu;* the other, which is the one that succeeds, shows Lautaro as the new Mapuche *apu.* Hence, the construction of these subworlds is responsible for the creation of tension in this thematic segment. It is the *dramatis personae* who bring about these subworlds through their actions and statements (Elam 112-114).

During the episode Lautaro proposes new war tactics and technology to defeat the enemy. He impresses his elders who initially doubt the validity of Curiñancu's apparition and test Lautaro with a series of questions (Aguirre 57 *Lautaro* video). Towards the end, once Lautaro establishes with ample evidence that he should be the one to lead his people, Colocolo places the ceremonial tomahawk on Lautaro's neck and exclaims: "¡Salve Lautaro, Toqui de Toquis!" (Aguirre 66 and *Lautaro* video). This action symbolically recognizes the new *apu* powers vested on the protagonist. Hence, the tomahawk as maskoid contributes to the meaning of the image. Subsequently, there is a *danza guerrera* (war dance) in which the counselors don the wooden ceremonial masks.

These wooden masks because of their texture are not flexible. As well, the masks have a symmetrical anthropomorphic design which is not realistic in style and portrays a crude facial image (*Lautaro* video). Hence, the masks obscure the characteristics of the *dramatis personae:* indeed, the spectator discloses their significance only in relation to other discourses and features in the play, such as dialogue, movement and social ranking. The lack of kinesics in the masks also codifies the semi-fixed movements of the counselors. Conversely, the unmasked figures move with more dexterity during the ritual dance. Thus, a distinction can be drawn between the masked and the unmasked figures in the performance.

In addition, these masks as foregrounding devices become counter-measures for the unmasked figures on stage. From a magic-realist plastic perspective these masks counteract the ultrasharp focus created by the actions of the numerous unmasked ritual dancers. These artifacts force the spectator's focus on the crude mask designs which highlight the mysterious and magic quality of the ritual dance. Hence, while evoking historically attested rituals, the masks also break with the naturalist-realist paradigm which concentrates on the actor's mimetic representation.

A distinct indexical role of the mask in the dramatic text is with regard to deictic elements. In Aguirre's *Lautaro,* for example, the mask plays an indexical role by drawing attention to the place (a sacred place), the ennoblement of the persons involved (the counselors), the heightening of the event (a time of ritual) and the physicality of the masks and their wearers (in the actual performance). Thus, deixis includes not only dramatic dialogues, but also the extra-linguistic aspects of theatrical semiosis which point directly to a situation or to a discourse; furthermore, in the *mise en scène* the language of the body and the masks acquire a more relevant deictic role than in the written text.

Isidora Aguirre draws ideas for the ritual dance from the traditional *nguillatún*--Mapuche religious ceremony (Mapuche: Seeds of the Chilean Soul 75-84; Wilhelm 168-172). The three ceremonial masks support the dramatic effect of the heroic episode, particularly during the ritual dance (Aguirre 56 and *Lautaro* video).

These masks distance the audience by concealing the character; instead, the masks, in combination with the stylized dance and Mapuche music, signal a ritual atmosphere. Thus, the ceremonial masks remove the stage action from the merely human to a higher realm (Harris 49-52). The masks intensify the *danza guerrera* by making the agents's actions sublime and by elevating the heroic dance.

These Mapuche masks establish the central metaphorical relationship between man and the numinous. The Mapuche ritual mask reveals rather than disguises the supernatural world. In that society ritual masks have a cultural and religious meaning (Dowling, Religión, chamanismo y mitología mapuches 108, 117; Castro, "Ngenechen: The Green Deity," 121, 247-256). On stage the three counselors who don the masks during the *danza guerrera* serve as agents of superior, mythic qualities. For the audience, the masks, in connection to music and stylized dance, signal a formalized ritual action. Thus, the Mapuche masks confined to their ritual role become metaphors of a different mentality: one which reinforces the belief in the supernatural.

The Mapuche ritual masks as symbols of the supernatural world represent Chemamull, the guardian and protector of the spirits of the dead and the deity which communicates Mapuche prayers to Ngenechen, the Green Deity (Dowling 108, 117 and Castro 121, 247-256). In Mapuche mythology Ngenechen is an anthropocentric god who inhabits the sun and the skies and is the caretaker of the Mapuche and of the Earth (Dowling 117-118, 125-126). Like in the *machi's* ritual dance and Curiñancu's apparition, the Mapuche ritual masks create another possible context of meaning by alluding to a supernatural dimension; therefore, the masks endow the event with a magic quality.

Given the contextual and extra-textual elements that appear in this episode, the mask as a symbol adds dramatic information and helps to decrease ambiguity in the thematic segment. However, this symbolic aspect of the mask is incomplete for the audience without a contextual and intertextual interpretation of its deictic properties. Thus, the role of the masks becomes clearer once the

spectator identifies the social status of the *dramatis personae* in the context-of-utterance and the extra-textual symbolic implications of the ceremonial masks.

In addition, the masks in their extra-textual environment serve as symbols of a "zone of liminality" whereby the supernatural manifests itself in the ritual dance (Markman XV and Dowling 108, 117). Hence, the ceremonial masks confirm the Mapuche *Weltanschauung* presented in the performance. The following diagram illustrates the Mapuche mythical structure:

MAPUCHE MYTHICAL STRUCTURE

According to this diagram the natural world has direct links to the supernatural world through a "zone of liminality." Since the notion of the fall of man is alien to the pre-Columbian mentality, then the natural world is simply a manifestation or a mask of the spiritual world (Markman XIV-XX). In this inner/outer paradigm the mask reveals rather than disguises.

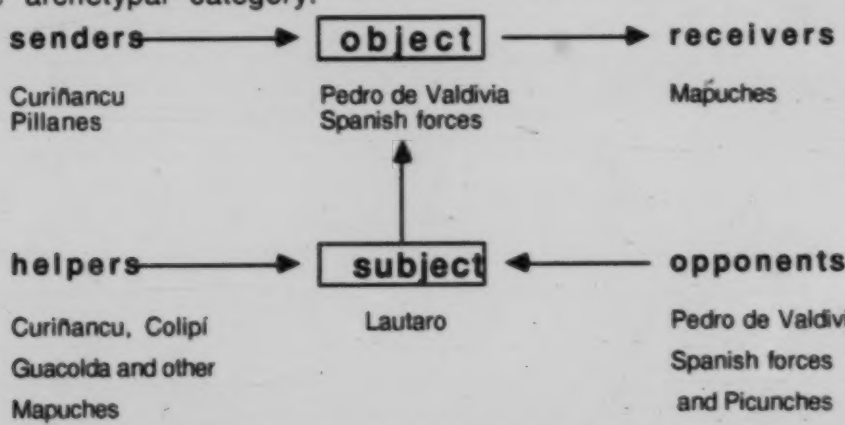
The use of masks on stage is important, for it supports the Latin American search of identity by pointing to what is atavistic and universal, but at the same time unique to that world. Thus, the ceremonial masks serve to restate identity (Markman 180). In its folkloric environment the mask continues "as a powerful central metaphor for the spiritual foundation of material life" (180). According to Harris Smith: "Ritual provides a reassuring structure for human experience by reaffirming and re-creating, symbolically,

man's place in the accepted order" (Harris 49). Hence, Isidora Aguirre successfully reproduces the extra-textual function of the ceremonial mask in the ritual dance to depict a characteristic Latin American aesthetic and identity.

In addition, her use of ceremonial masks infuses Lautaro's mythic role with a heroic archetypal characteristic. As mentioned before, for Carl C. Jung archetypes are like 'primitive residues' which exist in the 'collective unconscious" (Jung, Memories, Dreams, Reflections 10-30). By allowing the pre-Columbian traditions to resurface in contemporary artistic productions the magic-realist stage has also brought to the forefront the Jungian concept of the "collective unconscious." The metonymic elements manifest Lautaro's mythopoeic activities by physically and metaphorically showing to the audience a coherent Mapuche world view in the internal dramatic system. Consequently, the spectator recognizes some of the mythical, archetypal and symbolic in the poetics of the stage.

Final Episode and the Demasking Effect

Lautaro earns his recognition as hero from the mythopoeic activities in the dramatic text and its performance. Greimas's mythic actantial model shows how Lautaro's actions fall within a specific archetypal category:



According to this model the senders are Curiñancu and the *pillanes* who appear before Lautaro in order to announce his destiny as leader

of the Mapuches. The *actant* subject is Lautaro who returns to his people after sixteen years in captivity. In other words, there is a return *ab origine.*

The protagonist's objective is to liberate the Mapuches and their land from the Spanish conquerors. Once in his native land, Lautaro encounters some initial opposition. However, he eventually gains the title of *apu* and the complete respect and support of his people. Following this Lautaro begins his campaigns against the Spanish forces. He wins the battle of Tucapel in which Pedro de Valdivia, his main opponent, dies. Three years later Lautaro who successfully reconquers all Araucanía--Mapuche nation--dies in a campaign to drive the Spaniards further north. Hence, Lautaro's life ends in tragedy.

In the figure of Lautaro the dramatist and the director succeed in evoking a pathos-ridden idealisation of the Mapuche hero. This encoding creates reader and audience identification with Lautaro. It also breaks with and supports the Brechtian *Gestus.* The audience identifies with Lautaro's role given the point of view which is sympathetic of the Mapuche struggle. Hence, rather than a distance, the *"Gestus* of delivery" of the performance, which graphically and verbally depicts the Mapuche struggle, provokes an Aristotelian identification. However, in the contradictions that arise between Spaniards and Mapuches, Aguirre and Carrizo Muñoz create an expressive and simple social *Gestus* that the audience can readily identify with. For example, Pedro de Valdivia's Spanish armour and blond beard cause rigidity in body movement and facial expression whereas Lautaro's loin-cloth allows for ease of movement. The purpose of these theatrical subcodes is to intensify the tension between and within episodes and to assure the audience's understanding of the story.

In Act II, Episode IV, Scene 10 a Spanish and a Mapuche woman narrate the battle of Tucapel (Aguirre 88-91 and *Lautaro* video). This narrative transition undermines any possibility of suspense in the segment. In addition, it poses limitations on reader or audience identification thereby fostering a new posture of critical distance towards the hero figure and his oponent, Pedro de Valdivia. By

encouraging audience distance the dramatist and the director have greater control in guiding the receiver's reception in accordance with the didactic intentions of the play which become clearer in the next and final segment.

Once more the play breaks with the Brechtian model by focusing in part of the next segment on the *peripeteia* of the Mapuche hero who eventually dies in an ambush while fighting to drive the Spaniards further north: beyond the original Araucanía (Aguirre 96-105 and *Lautaro* video). In his final soliloquy during a *tableau* Lautaro communicates American Indian imagery by saying: "¡Sagrada tierra de las cuatro esquinas/ adiós te digo!.../ ¡Adiós mis ojos que vieron tanta hermosura!/ Adiós mi gente,/ brava/ dura/ resistente.../ ¡Guíalos, Padre-Gnenechén, cuando me ausente de esta guerra!..." (Aguirre 103 and *Lautaro* video). He dies a hero at the hands of his enemies while shouting in the direction of the skies where the *pillanes* live: "¡Curiñancu... ábreme ya el camino!" (Aguirre 104 and Lautaro video). Immediately after, the action resumes and the audience hears the sound of fire arms.

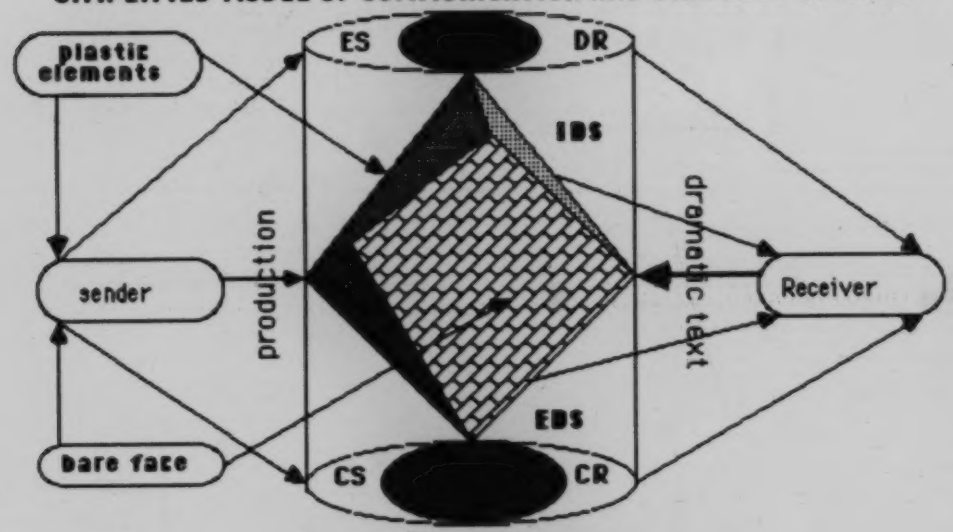
Throughout *Lautaro* the Mapuches appear in American Indian attire and the Spanish soldiers dressed in sixteenth-century armour. These costumes create a clear image of the historical subject matter. This surface meaning changes at the end, because the actors take off their makeup, wigs, helmets, beards and whatever distinguishes the *actant*. The under-the-surface meaning of this action reveals that the struggle still continues, because the conditions of the past have not changed.

The above indexical foregrounding device shows that the dialectics of conqueror/conquered, master/slave and oppressor/oppressed is as much a problem of the past as of the present. Taking off the makeup, facial hair and costume elements functions to break with the initial cosmetic value of the plastic element and to make the character conform to an allegorical role. As well, this is a way of providing the spectator with an allegorical visual sign. The subworlds of oppressor and oppressed belong to the Mapuches's real world and, by extension, also to the Chileans's and Latin Americans's real world.

To make the action more dramatic the actors in the performance walk towards the audience thereby creating a haptic effect *(Lautaro* video). What one finds here are two parallel discourses: one which alludes to the present and another to a distant past. There is also a double meaning: one which determines the internal dramatic system and another the external dramatic system.

I should like to expand Manfred Pfister's model for the external communication system as a point of departure (see Chapter II, page 30). This shifting in model enables one to examine the diagrammatic function of the plastic element in the dramatic text; indeed, the mask as an image always has diagrammatic features. My intent is to establish visually the function of the mask in both the communication and the dramatic systems of a magic-realist text. Diagrammatically the action of the visual codes in the *Lautaro* episode where the actors take off their metonymic devices looks like this:

SIMPLIFIED MODEL OF COMMUNICATION AND DRAMATIC SYSTEMS



IDS internal dramatic system

EDS: external dramatic system

At first glance the assymetry and optical illusion of this model appears to jar our senses; it throws us off balance. This is

precisely the purpose of the model which reflects the intent of the director to confront the sensibility of the spectator. In this diagram the lower trapezium stands for the external dramatic system (**EDS**) and the upper polyhedron for the internal dramatic system (**IDS**).

The above model is dynamic because the visual codes as objects draw the interpreter's attention and, also, influence or determine the signs. By giving the impression of movement around its own axis, the model illustrates its dynamic nature; it has depth and breadth in order to visualize the actions of taking off the metonymic devices. The action of taking off the metonymic devices becomes allegorical because it refers primarily to the spectator's real world; moreover, the haptic effect created by the actors approaching the audience is a *coup de théâtre* with important implications for the external dramatic system.

As in Pfister's model, the arrows represent the *channels* that link sender, production, receiver and dramatic text. The thick arrow represents the *channel* that the audience uses to communicate its active participation in the interpretation of the dramatic text. Thus, this thick arrow stands for such receiver signals as applause, silence, facial and body gestures, whistles, walk-outs and boos.

In *Lautaro* the bare faces of the actors at the end of the play create a dominant message for the external dramatic system (**EDS**). These actors allude to the present but also evoke a symbolic link to the past, to the "collective unconscious." Since the Chilean spectator's real world is culturally syncretic, the action of taking off the plastic elements is at the same time a reminder of the American Indian and Spanish elements in that society; therefore, the spectator has to confront that undeniable possibility.

To accomplish the thematic twists between the messages directed towards the internal and the external dramatic systems, both the dramatist and the director have recourse to various codes throughout the play. For example, in the performance directed by Abel Carrizo Muñoz some of the Spanish soldiers in the final segment carry machine guns *(Lautaro* video). The use of machine guns is a clear idiosyncratic code added by the director. These anachronistic elements which serve as maskoids overlap with a

number of discourses in the play. An overlap exists between the machine guns and the sixteenth-century armour of the Spanish soldiers (see List of Illustrations, Figure 7). However, whereas the sixteenth-century armour belongs mostly to the internal dramatic system, the machine guns allude to the external dramatic system. Thus, the function of the metonymic elements is pivotal to this play by becoming a recognizable feature of the discourse.

Although the plot is about a distant past, in the end the soldiers with machine guns together with the actors who take off their costume elements and the modern music by Los Jaivas allude to the Pinochet dictatorship. The chorus confirms this allusion when at the end of the play it sings: "No me importa el hambre, la cárcel ni el dolor/ soy un hombre y no una pieza más de esta cuestión/ Indio hermano, tú, tú has ayudado a revivir/ en mi pecho la llama de la liberación" (Aguirre 108 and *Lautaro* video). Here the chorus implies an actant that is no longer part of the internal dramatic system. However, by mentioning the "Indio hermano" the chorus makes an allusion to the internal dramatic system. Hence, as the above diagram shows, the internal dramatic system does not disappear completely in this final episode.

In a Brechtian fashion, both the dramatist Isidora Aguirre and the director Abel Carrizo Muñoz transplant the political to the stage in order to instigate a need for action. Hence, the removal of the plastic element--its non-use--serves as a sign for the audience to distinguish appearance from reality and to shift its attention to the real world. However, the impact of this action breaks with the Brechtian *Verfremdungseffekt* by demanding from the audience once more an identification with the actor.

Isidora Aguirre uses at the end a term she has coined *"acercamiento"* which refers to the Chilean popular *vaudeville* technique of having the actors approach the audience. Thus, her play has recourse to the variety shows.[3] In this sense, the use of this haptic effect ties Isidora Aguirre's theatre to the Lorquean style which demands an Aristotelian identification. Hence, her magic realist play is eclectic in its use of dramatic techniques and styles and it is subversive in both content and form. The main point here is

to use dramatic techniques and styles that validate the Latin American identity and convey a contemporary political and social message.

This *acercamiento* in combination with the choric song "Indio Hermano" would be lacking in a final *dénouement* for a play. As in Bertolt Brecht's *Der gute Mensch von Sezuan,* Aguirre confronts the audience with a real, tangible dilemma whereby the demasking unchains the need to identify and change the present political condition. Hence, the audience and the reader must find their own solution to the dilemma presented at the end. However, that change could not come easily, for at the time of the production Pinochet was still holding on strong to his illegitimate power. Thus, it is in this sense that the dramatic texts of the early 1980s tend to portray a hopeles struggle.

In Aguirre's *Lautaro* the metonymic devices add to the thematic content of the play. These elements demand from the audience a different perception of the dramatic text by adding new thematic information. The mask as a literary image or as part of the stage plasticity transforms the literary text; furthermore, its iconicity on the stage gives the mask a prominent functional and thematic use that has aesthetic and discursive implications for the dramatic text.

Analysis of Marquet's *Pedro Páramo.*

Explanation of the Dramatic Text and Its Performance

Marquet's *Pedro Páramo* also falls under the category of *magic realism* (Silva, "Los fantasmas de Pedro Páramo" 2). This style is authentic in its thematic content which involves both the supernatural and the natural worlds and also in its plastic features which support that style of artistic expression. Thus, once more the mask as a form of stage magic demands from the spectator a suspension of disbelief in order to understand the dramatic world.

Like Aguirre's *Lautaro,* Marquet's play was the product of much research and rehearsal time. First, Rodrigo Marquet and the actors extrapolated from the novel itself the characteristics of each *dramatis persona* for the play (Silva 2; R. Marquet, personal interview). Second, the director and the actors did research at the Mexican Folkloric Institute in Santiago in order to learn about Mexican masks, costumes, music and mythology (2). Finally, the members of the theatre company experimented with masks to portray the role of each character according to the encoding proposed by the director, the actors, the technician, the lighting and stage designers (2). Thus, Marquet's *Pedro Páramo* was a collective creation based on research and experimentation during rehearsals.

Since this is a play produced in the post-dictatorial period, one can assume that its audience forms more of a representative cross-section of Chilean society. This representative cross-section includes students and poor people who usually can get in for a lesser fee or for free. As a matter of fact, at the entrance of El Hangar theatre owned by La Loba there was a sign indicating the latter possibility.

The story is about the *caudillo* (large landowner) Pedro Páramo and the people affected by his obsessions. This theme is universal, because it deals with a tyrannical figure and the deleterious consequences of his acts. However, the plot digs deeply into Mexican folklore by portraying reality in terms of syncretic myths which have Western and pre-Columbian references.

Marquet's play follows along the lines of the original plot which has two narrative moments: one which deals with Juan Preciado's trip to Comala and his physical death; another which is about Pedro Páramo and his wrong-doing. However, at times, the play changes or ignores some of the novel's passages. For instance, the dialogues of Juan Preciado and Dorotea in their tomb does not exist in the play; nevertheless, the fragmentary succession of events that create a mosaic-type of composition in the novel inspired Marquet's *mise en scène.* The play lasts over an hour and it has a mosaic structure and plasticity.

Structurally a series of juxtaposed episodes create an epic drama which incorporates Brechtian notions of *Gestus* and *Verfremdungseffekt.*[1] The play, in its episodic structure an epic drama, sharply contrasts each individual scene. Like in *Lautaro,* by undermining the suspense and the *denouement* characteristic of more mimetic representations, this episodic structure demands from the spectator a more critical reflection about the performance. Also, the play mixes actors and spectators in a stage-platform which does away with curtains to differentiate the stage from the auditorium. Thus, again, it departs from illusionist drama.

The mosaic plasticity appears in the characters' costumes, makeup and masks. With the use of a mosaic plasticity Marquet adds to the play a strong dimension of spectacle in the style of Arianne Mnouschkine's Théâtre du Soleil. He achieves this dimension of spectacle by recontextualizing Mexican folkloric and popular masks. This recontextualization involves an adaptation of Théâtre du Soleil's techniques which include the plastic representation of archetypes. The purpose of these techniques is to use classical forms of drama and plasticity in a contemporary theatrical language that is spectacle-oriented (Mnouchkine 231).

As well, Marquet intensifies the dramatic effect of spectacle through music, kinesics and stage effects. However, unlike Andrés Pérez's productions, Marquet does not sacrifice dialogue in his strong emphasis on spectacle. Instead, he emphasises both discourses. On the other hand, like Andrés Pérez's *Popol Vuh,* the actors in Marquet's La Loba theatre company experimented with

masks, makeup and costumes to portray the role or roles that best fit each of them (Marquet, personal interview). As in Aguirre's *Lautaro* the use of the plastic element is also functional, because it allows one agent to play different roles thereby limiting the number of actors needed for the performance. In turn, the actor's experience of the mask as a visible and iconized material body reinforced its particular archetypal and symbolic identity.

The Brechtian alienation-effect *(Verfremdungseffekt)* and *Gestus* techniques focus on the external behaviour of the characters. In this form of drama the inner life is secondary to the social attitudes. Masks are particularly useful in externalizing character behaviour and in demanding the spectator's objective rather than subjective observation. The mask, in this sense, inhibits an emotional response from the audience; moreover, the use of satiric masks, which in *Pedro Páramo* show the characters' grotesque nature, puppetlike features and movements or their diminished and ridiculous state, further distance the audience.

In a fashion similar to the novel, Marquet's play has a multiplicity of discourses which break with the logical order of the *fabula.* Thus, the plot develops along a segmented and disordered story line. To achieve this break, the play uses flashbacks, soliloquies, evocations and other dramatic techniques.

A syncretic myth appears in the descent to a dramatic world that has features of both the Christian purgatory and the Aztec underworld. This syncretism becomes visible in indigenous and Christian terms as a phantasmagoric world (*Pedro Páramo* video and see List of Illustrations, Figures 8-11). As I shall show, both the plastic elements and the stage setting support this syncretic world.

Although Marquet uses Mexican popular and folkloric elements which carry a multiplicity of meanings, the hybrid forms he creates also serve a contemporary allegorical role. Thus, the intent of the director is not solely to reproduce the internal dramatic system of the original text, but to have an effect over the internal and external dramatic systems.

Pedro Páramo embodies the theme of the tyrannical figure. Superimposed on this motif, the *fabula* has other important themes.

For example, Juan Preciado's search for Pedro Páramo, his father, is a direct allusion to the theme of the illegitimate child. This theme has both historical and social implications for Latin America. One of the outcomes of the Spanish and Portuguese conquest and colonization of this hemisphere was the creation of a caste system.[2] In most instances the members of the Iberian ruling classes would not recognize their offspring of mixed blood. Hence, the illegitimate son figure is a continuous theme throughout Latin American literature.

The performance has eight actors who play double or even triple roles in a formal acting style *(Pedro Páramo* video; Pedro Páramo Teatro La Loba; Silva, *Los fantasmas...* 2). Below is a chart which shows the mask and costume of each actant in the play:

Characters	Physical Mask	Makeup	Costume
Pedro Páramo	red wrestling mask and latex mask		gangster
Juan Preciado		Death, Ghost and Clown Mask	boxing outfit
Dolores		" " " "	long white gown
Eduviges		" " " "	long colourful dress reaching the knees
stutterer		" " " "	peasant
Souls in Purgatory		" " " "	various
Miguel Páramo		" " " "	charro (Mexican cowboy) outfit
Padre Rentería		" " " "	black robe
Damiana		" " " "	long colourful dress
Justina Díaz		" " " "	dressed like a baby
Fulgor Sedano		" " " "	peasant
bishop (not in novel)		" " " "	flamboyant robe
Bartolomé San Juan		" " " "	peasant
revolutionaries		" " " "	guerrilla outfit
The incestuous sister		doll makeup	wedding dress
The incestuous brother		" " " "	smock
transvestite (not in novel)		" " " "	flamboyant outfit
Susana San Juan		Japanese *onnagata*	Japanese red kimono

This chart shows three kinds of satiric masks, namely death masks, doll masks and an evil double mask. The latter is Pedro Páramo's red wrestling mask and latex mask. In addition, Susana San Juan has an *onnagata* makeup and a kimono which heighten her sensual movements on stage. All of these masks, as I show, have polyvalent meanings by themselves as well as in their overlap with other discourses. The costumes or kinesics of the actants can create a *contre masque* and thereby result in different connotations for the masks, the actants and the dramatic text.

These masks lend the characters a magic quality throughout the play by supporting a supernatural syncretic world. Marquet classifies them as stylizations of Mexican masks or as masks associated with the atavistic and the universal (Silva 2). In the course of this chapter it will become clear that these masks belong to the Mexican folkloric and popular traditions.

Since all the agents in the performance don masks and costumes, I have decided to limit my analysis to the following main characters: Pedro Páramo, Juan Preciado, Dolores, the incestuous sister and Susana. These characters personify archetypal and universal figures and represent the different kinds of masks present in the play. As well, an analysis of their roles is suffiecient to show the significance of the plastic element in the magic realist dramatic text.

In addition to the use of the Mexican folkloric and popular traditions in the design of the masks for the play, the costumes are also significant as metonymic and foregrounding devices. For example, Pedro Páramo wears a gangster costume which in the play becomes a visual allusion to the moral degradation of the character; in the eyes of the spectator a gangster costume is a twentieth-century sign of violence and corruption. This kind of costume belongs to the spectator's reality; therefore, it creates a direct allusion to the real world. My intention is also to analyse the function of some of these costumes in the dramatic text and its performance. This analysis is important in order to establish the function and the characteristics of each media whether it is a physical mask, a costume or makeup.

Although the *mise en scène* shares much of the content of the novel, the change in genre implies a transcodification. For the performance the *mise en scène* substitutes the semantic information of the original text with another sign system. For instance, in *Pedro Páramo* the transcodification that takes place with the use of masks serves to define, as in *Lautaro,* the mythical, archetypal and symbolic in each *dramatis persona.* Consequently, the plastic elements are crucial in manifesting the mythopoeic activities of the internal dramatic system.

The mythopoeic activities appear in *Pedro Páramo* through the theatricality created by gesture, movement, decoration, masks, poetic imagery, thematic point of view, description and lights; therefore, the theatrical elements have specific dramatic implications which contribute to audience reception. For instance, masks support various aesthetic and discursive properties of Marquet's play. By juxtaposing themselves with other linguistic and extra-linguistic discourses, masks help highlight and define a specific mythopoeic activity.

A brief look at the final episode in *Pedro Páramo* provides evidence of this mythopoeic activity. In that episode Juan Preciado, son of Pedro Páramo, takes off his father's red wrestling mask only to reveal another mask. Taking off the mask gives rise to the myth of flaying which belongs to a past widespread practice and belief among Mesoamericans and other American Indian groups in this hemisphere (Markman 80-82 and Rojo 135). Clearly here the American Indian visual sign, poetic imagery and pantomime come together in the metaphorical, indexical and symbolic action of flaying *(Pedro Páramo* video and see List of Illustrations, Figure 11).

What matters in magic realist drama is the exterior representation and its relationship to the mysterious. Thus, the use of masks to denote an archetype or magic quality adds to the resolution of the magic-realist dramatic world. As mentioned in Chapter Ii, context and design determine the experience of the mask in theatre. In the play Pedro Páramo's red wrestling mask hides the facial features of the actor and, at the same time, creates a

portraiture of the tyrannical patriarch figure. The audience can only discover this portraiture from the negative actions of the actant who kills, maims and cheats other people in order to control the village of Comala and its surroundings *(Pedro Páramo* video). Thus, the red wrestling mask, which here has an association with evil actions, serves to highlight the characteristics of the actant. However, the overlap of verbal and non-verbal signs is what determines audience reception of the actant's characteristics.

Pedro Páramo in his interaction with the other masked characters creates an eerie effect; the *mise en scène* sustains the mysterious until the end of the play when Juan Preciado, son of Pedro Páramo, takes off his father's wrestling mask only to reveal the other mask. The second mask is made out of latex which allows greater muscular movement. Its material and brown colour, together with an irregular shape, gives the impression of a demonic flayed figure. This mixture of demon and skinless features has a syncretic significance. Whereas for the Western world the demonic is synonymous with godlessness and sinful acts, for Mesoamerican culture the action of flaying implies transformation into the supernatural realm.

In addition, Marquet recontextualizes the American Indian elements to serve as visual allegorical signs for the audience. In this instance, the action of flaying is allegorical because it refers both to a Mesoamerican practice and to the implications of patricide in the present. The patricide of the tyrant figure is a direct allusion to the struggle against tyranny in Latin America.

Magic realism in drama does not denote a modern psychological or emotional interiority; instead, it uses the atavistic and universal to connote a social or external context. In the last segment of the novel, for instance, the narrator tells us that Pedro Páramo: "Sintió que su mano izquierda, al querer levantarse, caía muerta sobre sus rodillas; pero no hizo caso de eso. Estaba acostumbrado a ver morir cada día alguno de sus pedazos" (Rulfo 193). This internal narration disappears in the staging of the play. In the absence of a *Nebentext,* Marquet uses masks to create an external and social identification of the *dramatis personae.*

Pedro Páramo is representative of the post-dictatorial period. As in the novel, Marquet's *mise en scène* creates metatopism in the patriarch figure of Pedro Páramo. Just as in Sophocles' *Oedipus the King,* Marquet's *mise en scène* is an allusion to a historical reality.[3] The audience identifies that patriarch figure with the tyrants of the real world; there is a parallelism between the fictional world of Pedro Páramo as the egoist *caudillo* of the village of Comala and the tyrants of Latin America. Hence, the story has a universal thematic concern.

The characters' *Weltanschauung* includes a belief in the supernatural and the possibilty of a "collective unconscious" revealed through flashbacks. Hence, there is a resolution of antinomy in *Pedro Páramo.* This resolution in the dramatic world exists in two different focal planes: one which represents through the flashbacks the telluric and historical; another which depicts the supernatural and occurs in a discontinuous temporal order. However, both focal planes through their temporal and spatial deixis actualize the fictional *now* or *discourse time* of the dramatic world (Elam 117).

A characteristic of the village of Comala is that it is in a shallow depression in land where the heat is unbearable (Rulfo 109). In Nahuatl *comal* is a hot pan used for cooking tortillas: incidentally, all the proper names in the *fabula* are the product of Spanish and Nahuatl antonomasia.[4] Comala itself, with a suffocating heat, becomes a metaphor for a place where life is stagnant, paralized and potentially fatal; therefore, Comala has an association with a hot pan.

Stage Set and Mythical Structure of Comala

In the staging of *Pedro Páramo* different theatrical languages overlap. The stage set, for instance, has in the middle a prop which resembles an abandoned and fragile house. In the course of the play, this house becomes a metaphor for a ghost town, an underworld, an inverted Eden, a purgatory and an *inferno.* Four of these terms are self-explanatory, it is necessary that I explain the meaning of

"inverted Eden." By that term I mean the Christian unredeemed world in which flesh and blood human beings live.

The stage set house has a façade formed by a wooden wall, rough-looking doors, screens and zinc plates such as those used in the construction of squalid shacks in Latin America. In addition, the black and white lights mixed with orange lights create a *baroque chiaroscuro* ambience of mystery and twilight. Physically this façade, in combination with the light effects, supports the metaphor of a supernatural world. Although the orange colour can have different meanings on stage, in Marquet's play it is symbolic of the sunset, of the daytime coming to an end and, by extension, of death and the supernatural.

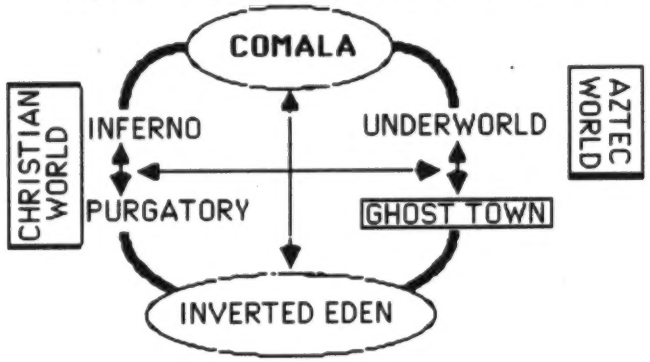
In *Pedro Páramo* the play with lights and shadows which invokes a *chiaroscuro* ambience confirms the symbolic function of the lights; furthermore, the ghostly appearance of the façade results in a *baroque* style of contrast and antithesis; a style which, as I explained in the previous chapter, characterized the Spanish *baroque* and the pre-Columbian artcrafts. Opposite tendencies of life and death, and happiness and disenchantment are intrinsic realities of Comala. Consequently, the façade functions as an index of the supernatural dramatic world. At times this dramatic world alludes to the Christian *inferno* or to the Mesoamerican underworld.

As well, this dramatic world is a synecdoche of the Christian purgatory, for it suggests through background voices of souls in purgatory, who plead for salvation, a virtual space which does not coincide with its actual physical limits *(Padro Páramo* video). In addition, the stage set in the episode of the incestuous siblings also suggests via its squalid shape the Christian notion of the fall of man from Eden. Since the incestuous siblings allude to the incestuous relationship of Adam and Eve in *Genesis,* their presence around a squalid shack has symbolic implications; furthermore, they belong to the inverted Eden because they are alive. Thus, the semantic structuring of the stage-space also depends on each particular episode of the performance; moreover, each episode has a duality created by the syncretism of two worlds. As I shall discuss, this

syncretism shows up in connection with the overlap of discourses in the performance text.

The following diagram illustrates the mythical structure of Comala that both the novel and the dramatic text share:

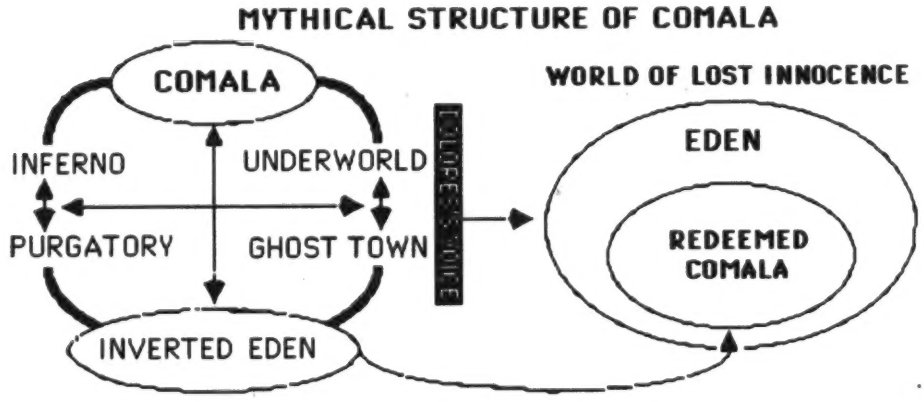
MYTHICAL STRUCTURE OF COMALA



This depiction demonstrates that the mythical structure of Comala is cyclical, syncretic and interrelated in its parts. On the one hand, Comala is a closed world of eternal return from which nobody can escape. On the other hand, its dwellers belong to a syncretic world that has features of an unredeemed Christianity and an Aztec underworld.

Out of the novel's polyvalent world also arises the bucolic in allusions to the rustic life of its inhabitants, in flashbacks where Pedro Páramo remembers his childhood alongside Susana and in nostalgic descriptions of Comala by Dolores, Juan Preciado's mother (Rulfo 110, 115-117, 120). For instance, while in the bathroom Pedro Páramo remembers Susana with the following words: "Pensaba in tí, Susana. En las lomas verdes. Cuando volábamos papalotes en la época del aire. Oíamos allá abajo el rumor viviente del pueblo mientras estábamos encima de él... en tanto se nos iba el hilo de cáñamo arrastrado por el viento" (115). This idyllic description of Susana on top of green slopes and close to lively Comala refers to a world of lost innocence which some of the characters in the novel remember with nostalgia.

This world of lost innocence is an offshoot of the Inverted Eden whenever the characters refer to it during the flashbacks. Supporting this viewpoint is the fact that the memories occur while the characters are alive. In addition, Dolores's voice from the netherworld is another mechanism used in the novel to refer to the idyllic Comala. The following diagram shows this relationship:



Hence, out of the Inverted Eden and Dolores's voice arises a redeemed world of lost innocence.

Dolores clearly alludes to that world when she says in a voice from the hereafter: "...Llanuras verdes. Ver subir y bajar el horizonte con el viento que mueve las espigas, el rizar de la tarde con una lluvia de triples rizos. El color de la tierra, el olor de la alfalfa y del pan. Un pueblo que huele a miel derramada..." (Rulfo 120). Consequently, some of the flashbacks and Dolores's voices from beyond disrupt the perspective of the inverted Comala. Conversely, I will argue that masks in Marquet's *Pedro Páramo* undermine these references to an idyllic world; instead, the plastic element reaffirms the cyclical closed system of the inverted Comala thereby demanding a change in audience perception of the internal dramatic system.

In the *mise en scène* one notices references to the bucolic in the peasant costumes of some of the characters as well as in Dolores's and Susana's appearances on stage. Although these references should invoke a lost innocence, the stage set and the plastic elements contradict this possibility. For example, the

actants wearing peasant costumes also have ghost makeup. Such a combination creates a *contre masque* between the bucolic element and the facial features of the characters. In addition, the stage set confirms the visual and physical impossibility of an idyllic Comala *(Pedro Páramo* video).

The central theme of the play occurs in a mythical structure as well. Juan Preciado's quest belongs to such a structure. The hero's quest is a universal theme found in myth, folklore and literature. Northrop Frye writes:

> The heroic quest has the general shape of a descent into darkness and peril followed by a renewal of life. The hero is confronted by a dragon or power of darkness who guards a treasure or threatens a virgin. He is often accompanied by a shadowy companion who seems to be a double of himself, and is given counsel by a magician, an old man, or a faithful animal, the last being a regular symbol of unconscious powers. The hero kills the dragon, or sometimes... disappears into its body and returns, often finding, as Beowulf does, that the most dangerous aspect of his enemy is a sinister female principle, whom Jung calls "the terrible mother" and links with the fear of incest and other erotic regressions (Frye, "Forming Fours" 26).

Juan Preciado follows a similar pattern in his return to Comala and there he encounters "the terrible mother" in four female figures, namely Dolores, Eduviges, Damiana and the incestuous sister. However, his quest breaks with the mythical structure, because Juan Preciado's motives are not completely mythopoeic; instead, his quest is more the product of greediness and vengeance.

Pedro Páramo begins like the novel *in medias res* with Juan Preciado's arrival in Comala, his place of birth. As soon as he comes on stage, he tells us: "Vine a Comala porque me dijeron que acá vivía mi padre, un tal Pedro Páramo. Mi madre me lo dijo. Y yo le prometí que vendría a verlo en cuanto ella muriera" (Rulfo 109 and *Pedro Párramo* video). Later, one discovers that he is one of Pedro Páramo's illegitimate sons.

Whereas the reader of the novel discovers Juan Preciado's illegitimacy from his dialogue with his half-brother Abundio, in the performance the audience discovers it from the dialogue between the protagonist and the souls in purgatory. To Juan Preciado's reply "Vengo a ver a mi padre que se llama Pedro Páramo" the souls in purgatory scream in a chorus "Yo también soy hijo de Pedro Páramo." (*Pedro Páramo* video). Immediately after, the actors who are all wearing ghost makeup stop in a *tableau*. These auditive and visual theatrical subcodes add elements of theatricality to the internal dramatic system. In addition, the auditive sign stresses in linguistic and paralinguistic terms the theme of the illegitimate child. The loudness of the scream in connection with the *tableau* and the makeup heighten the speech act with an intention-stressing function that increases the amount of dramatic information available to the audience. Hence, the performance text adds theatrical subcodes to the dramatic text.

In the first flashback one learns that Juan Preciado promised his dying mother to claim his primogeniture from Pedro Páramo and to get even with him for having abandoned them (Rulfo 109 and *Pedro Párramo* video). The gratification which motivates Juan Preciado to return to Comala never occurs. Instead, Juan Preciado discovers that the village of Comala is dead and that he himself is also dead. However, this does not inhibit communication between the *almas en pena* (souls in purgatory) who roam the earth and the underworld.

Immediately after Juan Preciado tells the audience why he came to Comala, his mother appears on stage and says in a dying voice: "No vayas a pedirle nada. Exígele lo nuestro. Lo que estuvo obligado a darme y nunca me dio... El olvido en que nos tuvo, mi hijo, cóbraselo caro" (109). Thus, Juan Preciado's hero quest is ambiguous.

Ghost, Death and Clown Masks

Marquet's play captures this contradiction of the hero's quest both linguistically and extra-linguistically. For the latter the character's makeup, costume, gestures and movement are

significant. The actor's mask is a mixture of his facial muscles to compose an organic expression of tension and despair and a fusion of synthetic cubism with thin and smooth makeup designs *(Pedro Páramo* video).

Juan Preciado's organic mask remains set throughout most of the play. This organic expression together with its makeup replaces the physical mask, but it works as a mask by drawing attention to its features and to its relationship with the different elements of the play. Thus, the makeup presents a strong picture that completely absorbs the agent within it. Juan Preciado's makeup is that of a ghost and of death (see List of Illustrations, Figure 8). His ghostly makeup is significant, because it highlights the fact that the character who comes on stage is already dead and has been in Comala for a long time. Thus, his initial statement to the audience "Vine a Comala..." serves to overlap a linguistic past tense of a narratee, in Juan Preciado's asides, with the icon of death which his makeup represents.

From his first person narration about his consumated death, Juan Preciado moves to the present through a dialogue with the rest of the souls in purgatory in which he asks: "¿Y por qué el pueblo se ve tan solo? ¿...como si estuviera abandonado?" *(Pedro Páramo* video). He asks this question while moving in a pantomime of slow motion in order to heighten the sound effects of wind which add to the illusion of a ghost town. Hence, both the linguistic and the extra-linguistic support each other in the portrayal of a dead character who at times narrates to the audience his story or communicates through pantomime and dialogue with the other characters.

In addition to the significance of the icon of death represented through metonymic elements, I will argue that these ghostly features also represent a clown mask. A close look at Juan Preciado in the *Pedro Páramo* video confirms that his makeup is polyvalent. On the one hand, it gives the impression of a death mask in its black and white makeup design. On the other hand, it shares some similar features with the *paskola* clown masks of the Yaqui Indians from Sonora, Mexico.

Death masks represented by skulls and skeletons are a universal and atavistic sign (Biedermann 309). Although the meaning of the death mask changes according to the particular culture, its function is always to transcend the everyday life or to invoke the supernatural world. Marquet's death masks are a reflection of the grotesque and the lugubrious, the tragic and the parodic. These masks are satiric and, as such, they both elevate and distance the spectator. According to Harris Smith the satiric mask suggests that "the masker is less than human..." (Harris Smith 12). Hence, the death masks serve to portray an antithesis of the heroic character. These masks are the opposite of the Mapuche ritual masks which elevate mankind in his mythic qualities (3).

Like many other Latin American magic realist plays, Marquet's *Pedro Páramo* uses folkloric masks. The *paskola* masks that he uses come from abstract portraitures of dream-like spirits which gain their knowledge from animals of the forest, rather than Christian supernatural beings (Cordry 56). Generally, these masks are made with wood. However, according to archeologists these masks evolved from face painting techniques (55-57). Consequently, Marquet's choice of makeup has more of a pre-Columbian effect in mind.

The main colours of Juan Preciado's makeup are black and white. These colours depict the shape of a skull. White in Yaqui culture is a symbol of fertility and spirituality and black is a symbol of death, melancholy and sadness (Lutes 85). This colour combination together with the character's organic expression deny any possibility of fertility. The parody of the tragic hero takes shape in various black lines which highlight the clown-like facial features of the character.

During the Yaqui festival the *paskola* clowns pursue crude satisfactions such as debauchery, mockery of divinities and alcohol intoxication (85-86). Their actions are an antithesis of what the Yaqui community expects from its individuals. In other words, the *Paskolas* break with social norms. The "auguste" clown of European culture plays a similar role by becoming a metaphor for anticulture and anti-authority.[5] Both a mask which enlarges and ridicules the

human face and a costume which emphasizes the grotesque serve to support the role of the "auguste" clown. The protagonist's makeup and his occasional spastic movements support his "auguste" and *paskola* clown actions and his infertile quest in a dramatic world which transgresses social norms.

Juan Preciado appears on stage as a boxer wearing black boxing shorts and a white t-shirt. In addition, he enters the stage throwing punches like a boxer, but with insecure movements as if overtaken by fear. For the first time the spectator encounters a *contre-masque* between the character's costume and his movements, gestures and tough voice tonality. The character sweats and moves nervously while he stammers. As in *kabuki,* the sweat on the performer's face gives the makeup a shiny patina (Barba 116 and *Pedro Páramo* video). This patina together with the full facial mobility increases the illusion of life in the mask (Barba 116). Thus, there is a difference between the medium of the makeup and that of a physical mask; indeed, the medium will determine the texture of the mask and its plastic effects.

The character's *contre-masque* becomes visible on various occasions. In one instance, Juan Preciado huddles up in a fetal position on his mother's lap when she suddenly appears on stage. His mother, Dolores, also has a death mask. Her costume is a long white gown that hangs from a cart pulled by another agent. This gown denotes the phantasmagoric. While Juan Preciado is on her lap she tells him in reference to his trip to Comala: "Allá me oirás mejor. Estaré más cerca de ti. Encontrarás más cercana la voz de mis recuerdos que la de mi muerte..." (Rulfo 113 and *Pedro Páramo* video). Dolores's words together with her sudden appearance on stage confirm a flashback just as in the novel. However, her death mask and ghostly features create an ironic distance between the nature of the mask and what is being said by intensifying the gap between the interlocutor's words and her *figura mortis* appearance.

Whereas in the novel Juan Preciado remembers his mother's words by narrating them in the first person and even adding "Mi madre la viva" (113), in the *mise en scène* Dolores appears as already dead and expressing something contrary to her *figura mortis*.

Consequently, the flashback in the *mise en scène* shows ambiguity, because the character implies that she is still alive when in appearance she is dead. Hence, the plastic element in the performance text demands a new reading of the internal dramatic system.

Had Dolores appeared without a ghostly makeup, the effect of her words would have been different and more in accord with the novel. Thus, the mask in this *mise en scène* functions as a *contre-masque* by creating ambiguity with the spoken text. In this case the makeup and the costume contribute to the representation of a world that is already dead instead of a world that reveals a glimpse of life through a flashback. Rather than flashbacks, the performance presents the audience with mirages of the past. Hence, the spectator should understand that this ambiguity arises in the internal dramatic system. There the characters and Comala were already "dead," in essence, while they were still "alive"--belonging to this world and believing that they live. A similar situation exists with Juan Preciado who dies in the novel as the outcome of the murmuring from the dead (Rulfo 149); instead, the actant appears as a ghost from the start of the performance thereby contradicting any references to his life before death. As a matter of fact, any attempt to look back at life in the play falls into an Orphean gaze of death.

That paradisiacal Comala has no space in the play. Dolores describes it in the novel through her son's memories in the following words: "Hay allí, pasando el puerto de Los Colimotes, la vista muy hermosa de una llanura verde, algo amarilla por el maíz maduro. Desde ese lugar se ve Comala, blanqueando la tierra, iluminándola durante la noche" (Rulfo 110). On stage, she repeats the same words from the novel, but the effect in this case is of a *contre masque* because the *figura mortis,* in combination with the stage set, contradicts the possibility of a paradisiacal world *(Pedro Páramo* video).

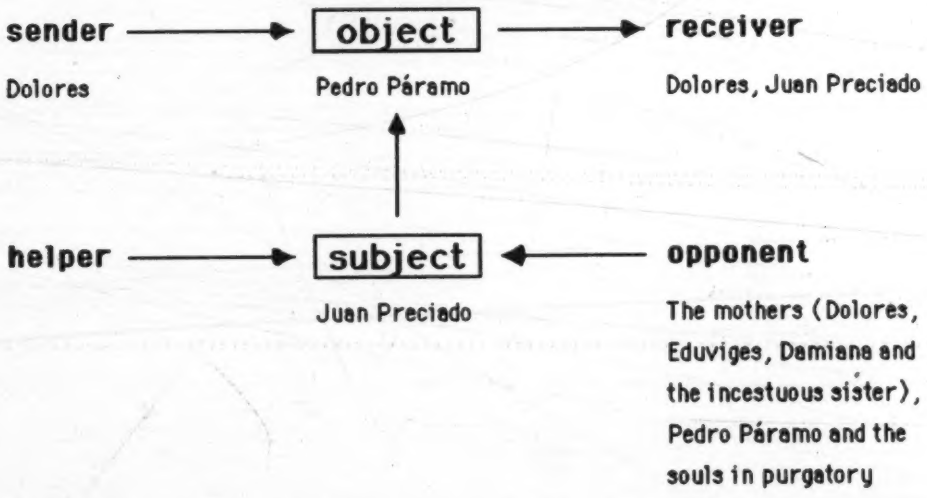
Immediately after Dolores addresses her son, the interlocutress thrusts him afar and leaves the stage. Rather than Dolores's nostalgia for a paradisiacal past, the *mise en scène*

presents a brutal and macabre mother figure who through her appearance and actions contradicts her words and confirms a *baroque* spectre of twilight and death.

Once on the floor, rejected by his mother, Juan Preciado resumes his insecure movements. For a while he stops and manifests his disillusionment in the following aside to the audience: "Hubiera querido decirle: "Te equivocaste de domicilio. Me diste una dirección mal dada. Me mandaste al '¿dónde es esto y dónde es aquello?' A un pueblo solitario. Buscando a alguien que no existe" (Rulfo 113 *Pedro Páramo* video). He makes this statement in a broken and insecure tone. In addition, Juan Preciado's death and clownish features support his disillusionment in their metaphoric expression of despair, death and parody. The hero recognition which the character seeks becomes increasingly impossible with his own uncertainties and the negative actions of opponents like his mother.

Greimas's mythic actantial model shows how Juan Preciado's infertile search falls within a specific archetypal category:

GREIMAS'S ACTANTIAL MODEL



According to this model the sender is the mother who requests vengeance from her son. The actant subject is Juan Preciado who begins his journey to Comala, his place of birth. In other words, there is a return *ab origine.*

The spiritual and material gratification which motivates Juan Preciado to return to Comala never occurs; instead, the hero's lack of helpers and abundance of opponents draws him into a syncretic world of destruction. The receivers of the action are primarily Dolores and Juan Preciado who seek a material and spiritual gratification. Also the *almas en pena* (souls in purgatory) are receivers, because they seek redemption by asking the hero to pray for their souls *(Pedro Páramo* video).

During Juan Preciado's descent to the underworld, he encounters different manifestations of the opponent mother in the actants Dolores, Eduviges Dyada, Damiana Cisneros, and the incestuous sister. His encounters with the opponent mothers is an Aztec metaphor for *Coatlicue's* transformations. Unlike Virgin Mary, *Coatlicue* is not only a symbolic giver and nourisher of life, but also a sinister destroyer of life (Alvarez 37-43).[6] The actions of the opponent mothers have *Coatlicue's* characteristics and reveal a process of transformation rather than of unchanging essence and absolute death. In the plot, the *animas en pena* move freely around the supernatural and natural realms; indeed, their death is a metamorphosis.

Dolores, Eduviges and Damiana have death masks and the incestuous sister has a doll mask in the performance. These sinister and satiric masks signal an incomplete world. There the masks together with the agents's movements support the pre-Columbian sense of transformation.

All the mothers allude to the "earth mother" *(Terra Mater)* or to the cosmologies which worship a maternal goddess. The maternal goddess for Greece is *Gaea,* for Rome is *Tellus Mater,* for the Germanic people is *Nerthus,* and for the Polynesians is *Papa* (Biedermann 111). Since Marquet's play uses Mexican folklore, mythology and plasticity his references are to the transformational maternal goddess *Coatlicue* who through a change of mask becomes *Cihuacoatl, Chimalma, Chalchichicue, Quilaztli, Tonantzin* and others (Markman 19; Robelo I: 106-109). The fact that Juan Preciado's mother is a Mexican from Comala and that, like *Coatlicue* and other mother figures, she has domineering and destructive

attitudes towards the son figure, supports this observation (Alvarez 43).

In the *mise en scène* Dolores's, Eduviges's and Damiana's death masks remind us of *Coatlicue's calavera*, because their actions fall under the Aztec mythical discourse of the sinister archetype (Alvarez 23-30). As well, their makeup have features which resemble a *paskola* clown style. Like some *paskola* masks, their makeup styles have a black and white background with vibrant colours to highlight specific parodic and supernatural characteristics. So far all these masks decrease the ambiguity in the performance text by giving information to the audience. Through the interpretant's concretization *(Koncretisation)* the mask proves to be part of a complex semiotic system (Iser 125).

One may wonder at this point whether a Chilean audience identifies the Mexican syncretic elements in the play. The decodification of the performance text is primarily audio-visual and in *Pedro Páramo* the audience has access to many codes and subcodes that help to understand the signifying sequence. I believe that Rodrigo Marquet actually overcoded the performance with the syncretic plastic element in order to facilitate the spectator's process of decoding. The mask in the *mise en scène* adds to the spectator's knowledge by being an icon of something else. Through the extra-linguistic implications of the mask and its overlap with other discourses the spectator discovers many of the characteristics of the actants.

As well, the syncretic plastic element in *Pedro Páramo* supports a reading which is not entirely Western. If the director had only used Western plasticity, the aesthetic expectations would have been different. However, as mentioned before, it is difficult to determine the stage or text stimuli that each spectator reacts to (Pavis 71). Consequently, the main indication of spectator capacity to produce meaning is in the artistic and social context of the work where specific ideological and aesthetic expectations exist.

Another defining aspect for the reader or spectator is academic criticism. In studying the archetypal and symbolic dimensions of the mask, the critic recaptures the full implications

of the mask as an artifact in the dramatic text and its performance. As mentioned in Chapter II, Northrop Frye believes that the role of the critic is crucial to unravel the subconscious underpinnings of a literary text (Frye, *The Great Code* XVIII). Thus, although the spectator has various forms of conscious and unconscious interactions with the text, the subconscious level of perception does not remain completely unknown, because the critic can recodify the subconscious to a cognitive level (XVIII).

Since the *mise en scène* is a different medium from the novel, its use of other discourses and techniques influences the audience's perception of the dramatic text. As in *Lautaro* the mask has a deictic function. Again in the *mise en scène* the mask as well as other systems acquire a more relevant deictic role than in the literary work *per se*.

The reason for this deictic relevance is that on stage the mask exists physically and figuratively. In the literary text the mask only appears in figurative language. Thus, the effect on the audience is different. Juan Preciado's mask supports the phantasmagoric setting and discourse in ways that the written text cannot; moreover, his mask in the context-of-utterance helps the spectator to identify visually and metaphorically the archetype, the personal traits and the condition of the actant.

Devil Double Mask

In the *mise en scène* Pedro Páramo, the main opponent of the dramatic text appears on stage donning a red wrestling mask. It is a full mask of an intense red with three black openings; one for the mouth and two for the eyes. Among the Yaqui the colour red has an ambivalent association with the Devil (Lutes 85). This ambivalence of the symbol is

both Christian and pre-Columbian. In the performance the code created by Pedro Páramo's red wrestling mask in connection with his immoral actions has the diabolic as the dominant symbolic

attribute; furthermore, his diabolic mask highlights a double reading that has both universal and pre-Columbian implications.

For the Yaquis if the association with red is positive, then it symbolizes a balance between the natural and supernatural worlds; however, if it is negative, red is linked to immorality and to egocentrism (85). Pedro Páramo's mask in its negative connotation breaks with the balance between the natural and the supernatural worlds. That red mask also has a series of connotations among which are viciousness and covetousness. The red wrestling mask sustains these connotations in Pedro Páramo's actions. One of the first things the audience learns about him is how he eliminates those present at the wedding where his father was murdered *(Pedro Páramo* video). Later, he becomes greedy and begins to control economically and socially the village of Comala. In order to achieve this, he kills, maims or cheats his opponenets. Thus, both his actions and facial features corroborate the diabolic symbolism.

Through flashback techniques the audience discovers Pedro Páramo's ruthless accumulation of property, his obsessive love for Susana and the accidental death of his legitimate and abusive son Miguel *(Pedro Páramo* video). In the novel this movement from the underworld of the present to the real world of the flashbacks never comes into question. However, during the flashbacks in the performance, there is always masking. This constant masking alludes to a phantasmagoric flashback in which the characters simply reenact their past in a hermeneutic circle.

Pedro Páramo, the *caudillo* figure in the play, has an insatiable need for vengeance, blood, money, love and sex. Although he achieves his first three needs, he never meets the other two with Susana, the woman for whom he has an obsession. In order to achieve his goals, Pedro Páramo breaks with social norms by taking the law into his own hands (Portal 292). His actions become the total negation of life. When Susana dies he says: "Me cruzaré de brazos y Comala se morirá de hambre" (Rulfo 189 and *Pedro Páramo* video). Finally, the actant's static posture turns Comala into a ghost-town.

Like Juan Preciado, Pedro Páramo dons a satiric mask. His mask has sinister characteristics which support the grotesque actions of the character. Harris Smith writes that: "The satiric mask stresses the unfeeling inhumanity of the masker, his social incompleteness, especially in characterizing authority figures" (Harris Smith 28). However, Pedro Páramo's mask has a more fixed texture than that of the makeup. The difference in medium confirms the immutability in the character's actions. Thus, the mask's design and its use influence the characterization. Pedro Páramo's mask is crucial in highlighting the traits of the Latin American tyrant; moreover, his mask has a *Verfremdungseffekt* on the spectator because of its grotesque features which support his sadistic and egotistic actions.

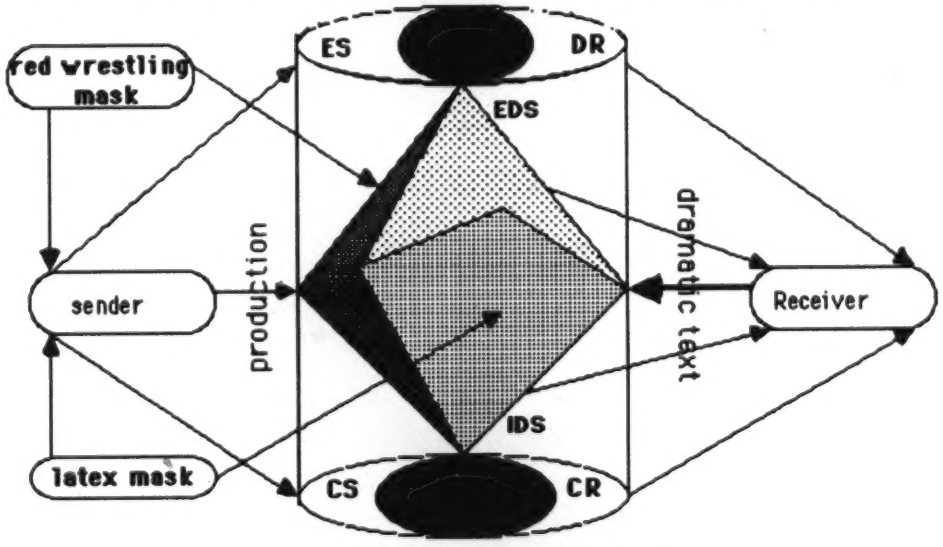
In addition, the use of a gangster costume serves to highlight the negative characteristics of the actant. Pedro Páramo wears a gangster costume which becomes a visual allusion to the moral degradation of the character; in the eyes of the spectator a gangster costume is a twentieth-century sign of violence and corruption. This kind of costume belongs to the spectator's reality; therefore, it creates a direct allusion to the real world. In this case the costume element establishes a functional and thematic difference with the medium of the physical mask. In principle, the red wrestling mask signals more of a non-mimetic dramatic and theatrical attitude, whereas the gangster costume appeals to the spectator's sense of reality. Thus, the two media are different sources of defamiliarization, aesthetic expectation and contextual significance.

The fixed texture of Pedro Páramo's mask supports his social incompleteness as well as his authority figure role. According to Harris Smith "As man's face is the image of God's own, the further man falls, the less divine and the more bestial his face becomes" (Harris Smith 15). This analogy with the bestial fits Pedro Páramo's victimizer role and his semi-fixed, deformed and undefined facial features. In both appearance and actions he is an icon of evil. His physiognomy and costume, together with the redness of the mask, corroborate the archetype of the Latin American patriarch or tyrant.

From a symbolic perspective red is the colour of aggression, strength and vitality. It also has an association with blood and fire (Biedermann 281-282). For the Mesoamerican mentality all of these associations symbolize the notion of transformation because blood and fire are vital forces of change (Markman 43, 54, 88, 111, 114, 145, 147-148). That transformation takes place metaphorically and physically when Juan Preciado removes Pedro Páramo's red wrestling mask. Hence, there is a double reading in this action: one which supports in its atavistic context the pre-Columbian reading of flaying and transformation; the other which through the metonymic and kinesic elements alludes to the external dramatic system by physically demasking the authority figure. Like in Aguirre's *Lautaro,* the action of revealing through a foregrounding device functions as an allegorical visual sign for the audience.

Mapping the action of the visual codes in the flaying episode of *Pedro Páramo* yields the following diagram:

SIMPLIFIED MODEL OF COMMUNICATION AND DRAMATIC SYSTEMS



EDS external dramatic system
IDS: internal dramatic system

At first glance the *Pedro Páramo* model appears to jar our senses in a similar fashion to Aguirre's *Lautaro.* The double masks draw the

interpreter's attention and, also, influence or determine the signs. In order to visualize the functional uses of Pedro Páramo's double mask, the model has depth and breadth. For the internal dramatic system (**IDS**) the dominant visual code alludes to a past Mesoamerican practice (Markman 80-82 and Rojo 135).

In addition, Marquet recontextualizes the American Indian elements to serve as visual allegorical signs for the audience. The action of taking off the mask becomes allegorical because it also refers to the demasking of the tyrant figure. This action creates a new message in the form of a metaphor for the external dramatic system **(EDS).** The demasking of the tyrant figure in the play becomes a metaphor of the struggle against tyranny in Latin America. In the flaying episode, the audience response--at least that of the members of my camera crew and myself--was of total awe and silence.

Although there is more contiguity between sign and object in Pedro Páramo's first mask, his second mask uses common visual characteristics to connote a difference in the signs of the internal (IDS) and the external (EDS) dramatic systems. The intended reception-perspective results in an asymmetrical relationship between sender and receiver. One outcome of this asymmetry is the allegorical implication in the change in codes during the flaying episode. I illustrate this opposition by mapping an open-ended cyclical model in contrast to a trapezium and a polyhedron. Here the lower trapezium stands for the internal dramatic system (IDS) and the upper polyhedron for the external dramatic system (EDS).

The irregular spatial representation of the model serves to depict the ambiguities that arise amid the productions and interpretations of the text as well as the interplay of tensions between the internal and external dramatic systems. On the one hand, the disclosure of a second mask is a *coup de théâtre* that in the internal dramatic system confronts the audience with an action removed from a traditional Western context. On the other hand, the action of demasking alludes to the spectator's real world. Thus, the two masks have definite functional and thematic implications for this episode.

Pedro Páramo's second mask is made out of latex. Latex allows for visibility of the agent's facial musculature. For the director this visibility was crucial, because the mask's design was supposed to give a realistic impression of facial movement at the moment of death (Marquet, personal interview). Here the visual, physical elements in performance have priority over the spoken language. Thus, the audience must deduce from this *coup de théâtre* the significance for the plot of Juan Preciado's action and of the second mask.

In the novel Pedro Páramo dies as he falls to the ground and his body begins to crumble like a bunch of rocks (Rulfo 194). Marquet changes the ending in the *mise en scène* by having Pedro Páramo die from the murmurs of the ghosts who dance around him in a *dance macabre.* As soon as he is dead Juan Preciado removes the red wrestling mask and reveals for the audience the brown latex mask. The *dance macabre* together with the action of flaying become the most important metaphors of liminality in the play. Both actions remind us of the ending in the *Rabinal Achí* in which the ritual dance followed by the protagonist's sacrifice remove the action from a traditional Western context. In addition, the *mise en scène* is more cyclical than the novel, because Juan Preciado repeats the same words of the beginning of the play "Vine a Comala..." and one hears the same sad *ranchera*--Mexican polka--with which the character makes his first appearance on stage.

Brown has symbolic associations with clay from which God made Adam and the Mayan gods made imperfect human beings who did not last long *(Genesis* 2.20 and Popol Vuh 86-87). In both the Christian and the Mesoamerican mentalities brown is an ambivalent symbol (Biendermann 50-51 and Ivanoff 40). However, in the *mise en scène* the brown latex mask has Mesoamerican symbolic associations in both its colour and design. As I indicated earlier, the phisiognomy of the mask is diabolic in its irregular shape; furthermore, the irregular shape gives the impression of scarification which inscribes the mask with the symbolic plastic properties of the Aztec god Xipe Tótec, Our Lord the Flayed One (Markamn 80). The visual indication of this identity is also present

in the red colour of the wrestling mask, because red is as much the colour of Xipe Tótec as it is of Huehueteotl, the God of Fire. Consequently, Pedro Páramo's double masking symbolizes in the internal dramatic system a merging of qualities thematically removed from a Western context.

Like the makeup, latex allows for greater flexibility in the expression of the agent. The agent of Pedro Páramo expresses helplessness and feebleness through minute muscular contractions around the face *(Pedro Páramo* video). These contractions are also important to give the impression of a transitory stage between life and death. In the Mesoamerican mind this is a moment of metamorphosis into another form of existence (Markman 80-81). Hence, the second mask is a symbol of the character's most liminal expression between the two worlds. By removing the outer red mask to reveal the inner flayed mask the audience views the sacrificed body of the tyrant in a feeble state. This state contradicts the strong and abusive Latin American patriarch figure; instead, it reveals a *contre-masque* in which the tyrant as victimizer becomes the victim of an ancient ritual. Hence, the brown mask is a *contre-masque* of the red wrestling mask.

Initially the *contre-masque* in Pedro Páramo appears in his crippled position. The red wrestling mask and the *contre-masque* in the different systems and codes that characterize Pedro Páramo gives the spectator a point of reference to decode the *dramatis persona.* Pedro Páramo lives essentially in a world of infantile regression in which his crippled position and his second mask contradict his first mask, his actions and the loud and strong tonality of his voice. Like in the Ancient Greek tragedy *Oedipus the King,* the use of masks in *Pedro Páramo* is important to dramatize a change in condition. In Sophocles's play the change in condition occurs when Oedipus blinds himself (Sophocles 692-693). Pedro Páramo's change in condition occurs in the character's double mask and in his crippled position which signal a self divided between the mask and the *contre-masque.*

The character's divided self is an allusion to such universal archetypes as those arising from Janus's double face or from the

confrontation between the Aztec gods of life and death, namely *Quetzalcóatl* and *Mictlantecuhtli* respectively (Taube 37-39). Consequently, Pedro Páramo's masks and *contre-masques* display an archetypal duality as well as a state of decomposition.

In Christian terms Pedro Páramo's double masking and negative actions represent the fall of man and the impossibility of redemption from a diabolic world. According to Northrop Frye the diabolic world is:

> the world that desire totally rejects: the world of the nightmare and the scapegoat, of bondage and pain and confusion; the world as it is before the human imagination begins to work on it and before any image of human desire, such as the city or the garden, has been solidly established; the world also of perverted or wasted work, ruins and catacombs... (Frye, Anatomy of Criticism 147).

The world created by Pedro Páramo reminds us of Dante Alighieri's *Inferno.* For Frye the "Symbols of heaven in such a world tend to become associated with the inaccessible sky, and the central idea that crystallizes from it is the idea of inscrutable fate or external necessity" (147). Neither in life nor in death does Pedro Páramo surpass the limitations posed by both his appearance and actions.

A sinister tragedy is the only possible outcome in a diabolic world. Thus, Northrop Frye explains that:

> In the sinister human world one individual pole is the tyrant-leader, inscrutable, ruthless, melancholy, and with an insatiable will, who commands loyalty only if he is egocentric enough to represent the collective ego of his followers. The other pole is represented by the *pharmakos* or sacrificed victim, who has to be killed to stregthen the others (Frye Anatomy of Criticism 148).

Throughout the internal dramatic system both Pedro Páramo and Juan Preciado are excellent examples of these two poles; Pedro Páramo is the victimizer of Comala and Juan Preciado the scapegoat of his opponents. However, the director has inverted these archetypal roles by displaying a patricide in a Mesoamerican ritualistic fashion.

Rather than a revelation, the play and the novel revolve around metaphorical cannibalism. The first cannibalism takes place with Pedro Páramo's evil actions. A second cannibalism, which is exclusively part of the *mise en scène,* occurs in the demasking action of the same character by his son **(see illustration ?, p.?).** This form of cannibalism is what Frye classifies as *"sparagmos* or the tearing apart of the sacrificial body" (184). Pedro Páramo's excesses finally backfire on him. Juan Preciado's entrance to the underworld and his action of flaying his own father confront the spectator with a syncretic internal dramatic world that does not offer redemption. In turn, it also reveals for the external dramatic system the act of demasking the authority figure.

Doll Masks

Another form of masking in the *mise en scène* is that of the incestuous couple. They both symbolize the biblical primordial couple, because like Adam and Eve their relationship is the product of incest.[7] Once more one finds in these characters Christian archetypes of the fall of man and of the diabolic world. However, both the novel and the performance text also allude through these characters to Mesoamerican mythology.

In the novel Juan Preciado narrates in reference to the incestuous sister the following: "El cuerpo de aquella mujer hecho de tierra, envuelto en costras de tierra, se desbarataba como si estuviera derritiéndose en un charco de lodo.... De su boca borbotaba un ruido de burbujas muy parecido al del estertor" (Rulfo Pedro Páramo 147). This poetic imagery which Juan Rulfo uses in the novel as a metaphor of death is an allusion to the first creation of mankind in the Popol Vuh. The narratee in the Popol Vuh states that the gods: "Of earth, of mud... made [man's] flesh. But they saw that it was not good. It melted away, it was soft, did not move, had no strength, it fell down, it was limp, it could not move its head.... Quickly it soaked in the water and could not stand" (Popol Vuh 86). Thus, in both the novel and the sacred book of the Maya-Quiché this

particular poetic imagery clearly refers to feeble human beings made out of mud.

Marquet's production deals with this description of primordial substance and of death by creating a character with different properties from that of the novel. In the play the incestuous sister appears with a makeup of orange cheeks, red lips and blue shadows around the eyes on a thick white background. In addition, the actress wears a white wedding dress with a white veil over her head.

The incestuous sister's makeup and costume create the image of an innocent-looking and pretty woman. In Mexican folkloric tradition these features usually describe "a virtuous and modest woman who abides by the rules of her society" (Lechuga 32). Two of the masks that these features resemble are *la Maringuilla bonita* which is a carnival mask with delicate features and *la judía* which is a colourful mask used during carnival as well (32-47). Both of these masks are found in various regions of Mexico.

In addition, the incestuous sister has in her features the properties of a doll. The kinesics of the actress which are those of a doll and her childish voice corroborate this observation *(Pedro Páramo* video). As well, there is an agent who carries her in and out of the stage like a doll. While the agent carries her, she places her limbs and head in a horizontal position to the rest of the body; thereby, her position is that of a doll. Here one finds clear indications of a histrionic theatrical and dramatic subcode which does not normally apply to the network of society's sign-relationships; instead, the use of agents to move the puppet figures on stage demands the spectator's suspension of disbelief in order to understand the doll-like characteristics of the actant and its figurative connotations.

The incestuous sister's features, kinesics and tone of voice represent a satiric form of masking, because the character appears as a caricature; therefore, as incomplete in comparison to the spectator's real world. According to Harris Smith the satiric mask suggests that "the masker is less than human; he displays the characteristics of an animal, a machine, or a distorted puppet" (Harris 12). By extension one may argue that the physical

characteristics of the incestuous sister allude to an incomplete being like the one described in the novel and the Popol Vuh. Thus, although the poetic imagery has changed in the process of transcodification, the effect shares some aesthetic similarities. However, the iconicity of the incestuous sister's characteristics on stage results in new aesthetic and discursive renditions of the dramatic text and its performance.

As in the Venezuelan Julio Garmendia's *La tienda de muñecos* (1927), the distinct toylike features of the incestuous sister produce an eerie effect between her large size and the agent who picks her up like a doll. These unexplained proportions which, as I pointed out in Chapter III, are significant magic realist depictions, break with conventional notions of space and perspective. The character's toylike qualities create a caricature by emphasizing her negative traits through the *contre-masque* of external features in contrast to her immoral incestuous condition. Hence, her toylike features have essentially a magic realist depiction in mind which alludes to the character's incompleteness and contradictory essence.

Despite the character's apparent innocence, the spectator encounters a contradiction with her incestuous condition in contrast to her extra-linguistic and para-linguistic characteristics. In the first place, incest is something immoral for both the public and the Catholic religious belief system. During the *mise en scène* her immoral condition becomes clear when the bishop appears on stage and refuses to talk to her (see List of Illustrations, Figures 9 and 10). As he leaves the stage, she tells Juan Preciado: "Yo le quise decir que la vida nos había juntado, acorralándonos y puesto uno junto a otro. Estábamos tan solos aquí, que los únicos éramos nosotros. Y de algún modo nabía que poblar el pueblo" (143). On the one hand, the artifice of the doll becomes a *contre-masque* to show the character's duplicity between what she says and what the audience sees. On the other hand, the presence of the character alludes to one of the transformations of Juan Preciado's mother or of *Coatlicue*. Like one of the attributes of *Coatlicue* who sends many of her children to their death, the incestuous sister's presence in Comala signals the hero's demise.

To Juan Preciado's question: "¿Cómo se va uno de aquí?" the incestuous sister responds: "Hay muchos caminos. Uno que va por aquí. Otro por aquí..." and she repeats the last phrase three times while she indicates with her index finger the four cardinal points *(Pedro Páramo* video). Her circular movement in the middle of the stage becomes an allusion to the *Axis Mundi,* an imaginary place which joins the four cardinal points.

With her at the centre of the vertical axis both the novel and the play allude to the Mesoamerican fifth region of the world (Markman 54). This fifth region of the world is symbolic of the god of rain, *Tlaloc,* the god of fire, *Huehuetéotl,* the god of darkness, *Tezcatlipoca,* and the god of death, *Mictlantecuhtli* (Alvarez 23-35; Markman 54, 119, 122). It is in this symbolic fith region that the mythological journey of the hero, Juan Preciado, comes to an end. After that, in the novel, the murmurs of the souls in purgatory kill the protagonist by scaring him to death (Rulfo 148-149). In the performance the audience also hears the murmurs, but the effect is different. Since the audience has perceived Juan Precaido as a ghost all along, then the effect of the murmurs simply adds to the theatricality of the incestuous sister's circular movement.

The incestuous sister represents the metaphorical umbilical cord of the physical link between the natural and the supernatural realms. Her presence is an allegory of a return to the centre of creation (Alvarez 47). Rodrigo Marquet conveys this allegory through the visual effect of the character's doll movements and facial features.

Among other things, these doll-like properties allude to the gods' second creation of man. The Popol Vuh explains that the gods created man out of wood. However, these wooden figures quickly fell out of favor and the gods decided to destroy them through a cannibalistic flood. In it, four gods broke and devoured the drowning wooden figures. Out of this cannibalistic absorption into the fifth region of the world the wooden figures became monkeys and supernatural beings (Popol Vuh 88-90). In the incestuous sister's syncretic sign, the doll movements, the proxemics in relation to the *Axis Mundi* and the plastic elements support her extra-linguistic

allusion to the wooden figures in the Popol Vuh. Hence, the incestuous sister's incompleteness has both the plastic and figurative properties of the first two Mesoamerican creations of mankind.

Although her features and contextual significance allude to a pre-Columbian aesthetic, her incestuous condition is also an allusion to the Eve of *Genesis:* I am here referring to the second creation of man and woman in *Genesis (Genesis* 2.21). In that instance God creates Eve from one of Adam's ribs; therefore, the first biblical relationship is the product of incest *(Genesis* 2.21). The incestuous sister's white wedding dress which is a sixteenth-century symbol of purity and virginity together with her atavistic and universal doll qualities confirm this allusion to the Eve archetype.[8] In addition, her appearance in front of a squalid shack confirms the biblical metaphor of the fall of man to an unredeemed and incomplete world. Consequently, the role of the incestuous sister is syncretic: it points to the biblical Eve and the fall of man; and, also, it alludes to *Coatlicue's* sinister archetype which destroys her sons like the sow that eats her farrow as well as to the first two attempts by the gods to create mankind.

Onnagata Makeup and Kimono Outfit

Although Susana's role in the novel is more significant than in the performance, it is worth briefly mentioning her unique plastic characteristics on stage. Susana San Juan, Pedro Páramo's obsession, has an *onnagata* makeup and wears a red kimono on stage. Her outfit and makeup heighten the sensuality of her face and body. The actant wears a light *onnagata* makeup which is a reminder of the ghost makeup. However, the lack of a strong white background makeup makes this ghost association ambiguous. In addition, the erotic and jovial music that accompanies her first two appearances on stage point towards a different reading of the character.

Unlike an *onnagata* actor who plays a female role to denote a prostitute, Susana is a female playing her own role of madness and human degradation. In the novel one learns that Susana's life has

been full of tragedies. As a child three events had made her insane, namely her mother's death from tuberculosis, her father's abusive and probably incestual relationship, and Susana's descent against her will into a pit where instead of a buried fortune she found a human skeleton (Rulfo 162, 165-166, 170-171). Later in life, her first husband dies and Pedro Páramo in order to bring her back to Comala as his lover has Fulgor Sedano, his foreman, kill Bartolomé San Juan, Susana's father (165-166). Thus, Marquet's use of Japanese makeup and costume for a Mexican woman is appropriate in order to heighten and to symbolize her madness and estrangement from the brutal reality of Comala.

Susana's appearances on stage, whether interpreted as dead or alive, confirm her total estrangement from the reality of Comala. In Marquet's ghost town Susana becomes an incongruity due to her jovial and erotic appearance and kinesics *(Pedro Páramo* video); furthermore, the spectator confronts Susana's madness in her illogical dialogues and monologues. For instance, whenever Pedro Páramo tries communicating with her, Susana seems to be elsewhere mentally. Consequently, all the spectator sees of Susana on stage is her body appearing in flashbacks through a loophole in the underworld.

She is briefly on stage in three episodes as a reminder that the idyllic Comala of the past is a contradiction in terms. What looks beautiful in appearance is deceitful, because the only way to return to Comala is in total madness. Hence, Susana's foreign makeup and costume support the metaphor that in a world of tyranny people are symbolically "dead." Susana exists physically in a foreign body that belongs to the ghost town and not to the redeemed Comala of the novel. As the rest of the actants, she is incomplete and plays a satiric role, for Susana's mind and soul are not there to sustain her physical presence.

Thematic Implications of Masks in Pedro Páramo

The plasticity created by the satiric masks juxtaposes death with death and destruction with destruction. With the use of masks

Marquet adds to the dramatic text aesthetic and discursive aspects that are not present in the novel. In the diabolical world of Comala, rather than redemption the characters can only find an eternal return of horror and despair. The impossibility that the characters confront of overcoming or changing their infernal destiny gives the spectator the possibility of a double reading. On the one hand, the spectator recognizes in the dramatic world a diabolical conundrum. On the other hand, the masks have a foregrounding effect which allows the spectator a means of liberation from the dramatic world. Thus, the satiric masks distance the audience from any form of emotional attachment to the characters.

Although Pedro Páramo as a patriarch figure represents a metatopism of the Latin American tyrant, the action of *sparagmos* by the son is also liberating for the audience. The flaying of the authority figure breaks with the vicious circle of patriarchy. Hence, the flaying of the patriarch alludes to the real world through an action that has implications for the external dramatic system. For the audience this action on the stage has real historical allusions, for it is during the mid-eighties and early nineties that many Latin American countries return to democracy after long periods of autocratic regimes.

According to Wolfgang Iser "reading causes the literary work to unfold its inherently dynamic character" (Iser, "The Reading Process: A Phenomenological Approach" 126). This implies a cognitive act of reception on the part of the reader or audience which, in turn, shifts the focus from the text as object to the act of reading or watching as a form of aesthetic "concretization" (125). The communicative process gives the literary work and the performance text an aesthetic dimension in contents and in style. Literary language replaces ordinary language and, in the case of a transcodification into a performance text, the literary takes different characteristics by using the various systems available to the stage.

The *mise en scène* in particular has a direct impact over the spectator's senses through its performance hierarchy. In Marquet's *Pedro Páramo* masks are at the peak of this hierarchy, because their

function as foregrounding elements shift the audience's attention from the linguistic content to the implications of the plastic elements. Masks become prominent stylistic recourses that add information to the various messages and themes of the play. Therefore, the mask in the dramatic text and in its performance is an important source of aesthetic and discursive properties.

In the *mise en scène* the mask functions as a sign that conveys clear messages to the audience in connection with its overlap with other discourses. Through a process of interaction with the text the spectator fills in the gaps that arise in the performance text by recognizing the archetypal function of the masks. Thus, the masks give the audience clear indications of the role of the actant. This element of 'concretization' fixes the action of the dramatic world in the phantasmagoric realm and in an infertile mythical quest.

The stage design is an integral part of the dramatic text, because it juxtaposes different performance elements in a pictorial and discursive manner (Aston 142). Thus, masks reinforce the scenic frames of the *mise en scène* by creating a phantasmagoric atmosphere and a syncretic symbolism on stage. In the case of a film, for example, the technique of focalization determines the hierarchy of elements. This defamiliarization is also a property of the mask. As long as it has more than a decorative function, the mask is important in determining the messages and the thematic content; therefore, the mask is a sign with functional and thematic uses.

In Marquet's *Pedro Páramo* the metaphorical theme of all the masks is the life and death continuum. A similar theme is present in Isidora Aguirre's *Los que van quedando en el camino* where the dead appear through supernatural and oneiric effects donning white masks or as silhouettes and voices in the background. In both Marquet's and Aguirre's plays the masks add to the thematic content of the literary text. These masks demand from the audience a different perception of the dramatic text by adding new thematic information. In drama the mask as a literary image or as part of the stage plasticity transforms the literary text; furthermore, its iconicity on the stage

gives the mask a dominant functional and thematic use that has aesthetic and discursive implications for the dramatic text.

Like in the masks of Tlatilco, Las Bocas, and Tlapacoya in the Valley of Mexico, Marquet's masks present the spectator with a face of the half-skeletal and half-living. According to Markman this world for the Mesoamericans is "a conception that can only represent the liminal state of the deceased in his movement from life to absorption in the spirit..." (Markman 89). Hence, Marquet's masks manifest a dualist *Weltanshauung*. This duality has syncretic properties like the novel, but it also transforms, via its plastic discourse, the internal dramatic system and alludes to the downfall of a tyrannical system in the real world. By encoding the internal dramatic system with plastic elements the director makes references to the past and the present.

The *coup de théâtre* invoked by the flaying of the authority figure is a demasking action which shows the demise of a suffocating hermeneutic circle. Under the ruthless appearance of Pedro Páramo, the audience finds the feeble nature of a megalomaniac. This extra-linguistic action breaks with the past by demasking false notions of nostalgia and by using an archaic ritual in order to expose and to destroy the Latin American tyrant.

Rodrigo Marquet uses folkloric and popular imagery to subvert the ideological and physical space of the ruling classes through codes that demand new perceptions from the audience. The mask in connection with its histrionic subcodes helps the audience identify the archetype, the traits of the character and the allusions created by the personification. Consequently, Marquet's use of the plastic element is crucial to the performance text, because it provides the audience with allegorical and extra-linguistic elements that have implications for the dramatic text. By blurring the line between life and death Marquet's play is not only making a gesture towards a pre-Columbian world view, but also suggesting that in a "caudillo society" people are symbolically dead while believing that they are "alive."

The lack of masks would have had different results for the play. On the one hand, the duality between spectator and actant

would have been ambiguous. On the other hand, its function as a metaphorical theme for this play and as a metonymic device which supports the magic-realist mode would have been lacking. Thus, Marquet's use of masks brings about aesthetic and histrionic differences that add substantially to the thematic content of the dramatic text and its performance as well as to the non-illusionist characteristics of magic-realist drama.

Concluding Remarks

Masks in magic-realist drama support a Latin American thematic concern and *Weltanshauung.* As well, in both Aguirre's *Lautaro* and Marquet's *Pedro Páramo* the plastic element sustains the *Kulturkampf* towards a syncretic understanding of the Latin American magic-realist dramatic text. Therefore, the use of plasticity to recover an American Indian space belongs to an aesthetic revival which cannot go unnoticed when studying Latin American drama. In this sense the magic-realist performance text has a significant role, because it reappropriates popular and folkloric plasticity as theatrical signs which contribute to a revalorization and an enriched double reading of the dramatic text.

Notes

Isidora Aguirre's *Lautaro*

[1]Giselle Muñizaga, "Entrevista a Isidora Aguirre por Premio Eugenio Dittborn" in *Apuntes,* Santiago: Universidad Católica, June 1982, 89.

[2]In Mapudungún--Mapuche language--*kollon* is a ritual mask and *colong* is either an animal costume--generally a bird, a fox or a puma costume--or a *matachín* costume (Mapuche: Seeds of the Chilean Soul 81-82; Wilhelm 53).

[3]José Pineda Devia, "1900-1940: De los balbuceos al cine mudo" in Escenario de dos mundos, vol. 2: 69-70; I. Aguirre, personal interview.

Marquet's *Pedro Páramo.*

[1]The novel has sixty-six fragments separated by a series of silent transitions (Rufinelli, prologue, Pedro Páramo, by Juan Rulfo, XXVI-XXVII).

[2]For a historical understanding of the caste system introduced by Spain, see: Nelson Reed, The Caste Wars of Yucatan (Stanford: Stanford University Press, 1964).

[3]Sophocles, *Oedipus the King* in The Norton Anthology of World Masterpieces, ed. Maynard Mack, et. al. (New York: W.W. Norton & Company, 1985), Fifth Edition, 651-700.

[4]Nicolás Emilio Alvarez, Análisis arquetípico, mítico y simbológico de Pedro Páramo (Miami: Ediciones Universal, 1983), 23-33; Kenneth M. Taggart, Yáñez, Rulfo y Fuentes: El tema de la muerte en tres novelas mexicanas (Madrid: Editorial Playor, 1983), 131-132.

[5]Paul Bouissac, "Clown Performances as Metacultural Texts" in Circus and Culture: A Semiotic Approach (Bloomington: Indiana Univ. Press, 1976), 154.

[6]For more information on Mesoamerican symbolism, see: Hans Biedermann, Dictionary of Symbolism: Cultural Icons and the

Meaning Behind Them; Ruth D. Lechuga and Chloë Sayer, Mask Arts of Mexico (Singapore: C.S. Graphics, 1994); Steven V. Lutes, "The Mask of the Yaqui Paskola Clowns" 81-92; Roberta H. Markman, Masks of the Spirit: Image and Metaphor in Mesoamerica; Cecilio A. Robelo, Diccionario de mitología nahuatl vols. 1 and 2 (México, D.F.: Editorial Innovación, S.A.); Karl Taube, Aztec and Maya Myths (London: British Museum Press, 1993) 37-39.

[7]In this chapter I will only deal with the sister's mask.

[8]For more information on the white wedding dress, see: Doreen Yarwood's The Encyclopaedia of World Costume 438-442.

Chapter V. Conclusion

Aguirre's *Lautaro* and Marquet's *Pedro Páramo* are representative of the use of masks in Chilean drama and theatre. In these plays masks support the magic-realist mode, which is one of the dominant *postmodern* styles in Latin American drama. As well, the use of masks in these dramatic texts represents the eclecticism characteristic of Latin American drama from the late-1960s to the present. In addition, the magic-realist dramatic texts show a clear syncretic plastic development. This development gives the magic-realist dramatic text a unique aesthetic, which is tied to the Latin American search for identity through, among other things, the appropriation of the popular and folkloric traditional masks. As already discussed, the dramatist and the director use folkloric and popular features, such as themes, symbols, images, masks and costumes, in order to reach a wider audience.

By limiting the corpus to the magic-realist dramatic text and its performance, it was possible to focus on the relevance of the syncretic plastic development in that drama. Rather than an exhaustive analysis of contemporary Chilean drama and theatre, my intent has been to contribute to present scholarship by the analysis of syncretic and pre-Columbian plasticity. This exposition shows a distinct aesthetic and discursive development that belongs to the *Kulturkampf* of Latin American drama. Through various methodological approaches, I have established the aesthetic and discursive properties of the mask in the magic-realist dramatic texts selected from the corpus. What one finds is that the pre-Columbian and syncretic masks as well as other popular and folkloric elements support an aesthetic appreciation of Chilean and Latin American ontology.

From the late-1960s onwards the plastic developments respond to cultural, social and political transformations as well as to new experiments in Western and Latin American theatre and drama. As shown in Chapters III and IV, the physical mask transforms the dramatic text and its performance. Hence, the mask is a sign that links dramatic text and staging. A historical overview

of plasticity in Latin American drama and theatre shows a relative continuity in the use of masks since pre-Columbian times; moreover, it exposes a link between these mask traditions and the latent resistance against Peninsular culture and social order during colonialism as well as a defiance in parts of the nineteenth and twentieth-century of racism, social inequality, imperialism and tyrany.

Magic realism has a resolved antinomy in the internal dramatic system and the plastic element supports one or both the realist and supernatural modes. Hence, the scale of masking runs from close to the realistic all the way to the abstract. Representative of this plasticity are the stylized death masks in Marquet's *Pedro Páramo* and the realistic Mapuche attires in Isidora Aguirre's *Lautaro.*

My inquiry also acknowledges the function of masks in other theatrical traditions, particularly those which have influenced the magic-realist dramatic text and its performance. By placing the Chilean uses of masks in the dramatic text within a Latin American and world context, I provided this study with a comparative perspective that showed the intertwined development of Latin American drama. For *magic realism* this development includes both foreign and native influences. What one finds are international ramifications as well as points of departure between Chilean drama and other models. However, Chilean drama is representative of Latin American drama, because its development has been very similar to that of other countries in the sub-continent.

In providing an organic understanding of plasticity in Latin American drama, this study fills one of the *lacunae* in the critical literature. The functional and thematic uses of masks in magic-realist dramatic texts and performances reveal a semiotization of the object which through allegory affects the internal and external dramatic systems. In the internal dramatic system one finds a resolution of antinomy. For the external dramatic system the physical mask as well as other dramatic and theatrical elements break with illusionist drama and communicate a second message to the audience. Thus, taking off Pedro Páramo's red mask makes the

actant conform to an allegorical role which affects both dramatic systems; indeed, the mask plays a deictic role by directing its bearer and its audience.

As I explain in this study, a distinct feature of Latin American *magic realism* is the use of a syncretic aesthetic and of allegorical messages. In identifying the extra-textual source of a mask, it is possible to determine how the original role of the plastic element affects the dramatic text and its performance. The syncretic or pre-Columbian forms of masking have functional and thematic implications in contributing to the allegorical and social messages of the dramatic systems. Plasticity functions at various levels of discourse and, thus, supports the magic-realist dramatic text.

Unlike the mask in the written text, the physical mask brings together text and staging as a visible and iconized material body (Pavis 18). For example, Pedro Páramo's double mask is symbolic of the supernatural and, in addition, plays an allegorical role by alluding to the spectator's real world. The visibility of these masks recodifies in the *mise en scène* the dramatic text and the performance text through the overlap of signs. In addition, the masks confer a magical value to the action of the internal dramatic system. However, the physical mask as artifact has an aesthetic impact on the dramatic text in ways that the written text does not. Hence, the metonymic devices in the *Pedro Páramo* performance contribute to audience reception through allegorical, symbolic, archetypal, kinesic, proxemic and metaphorical sign-functions.

In theatre the particular material, texture, shape, size and colour of a mask also affect its function and thematic use. Much of the success of the visual sign is in the way the director and the other stage design members encode the mask. In the various magic-realist plays one finds an attempt to encode the plastic elements in order to fill some of the "points of indeterminacy" encountered in the dramatic text and its performance.

Masks come into being before an audience and in relation to a series of signifiers on the stage. It is the *interpretant* (reader/ audience/ literary critic) who identifies the relationship of the mask to other structures of the play. The dramatic discourse

initially encountered by the spectator is incomplete in its representation. Consequently, the *interpretant* must identify the various dramatic and theatrical discourses in order to achieve aesthetic "concretization" (125). Crucial to this identification in Latin American *magic realism* is the plastic element.

By recognizing the function of the mask, it is possible to understand the text with an added precision; furthermore, in the performance text the actor's experience of the mask reinforces its particular identity. That becomes apparent in Andrés Pérez's *Popol Vuh* and Rodrigo Marquet's *Pedro Páramo.* In both plays the iconicity of the masks results in a dialectical tension between the dramatic text and its performance; furthermore, masks allow for a series of artifices which govern audience reception. Thus, masks in the performance text become more relevant in connection to context, plot, character, meaning of the play, architectural structure, actor, audience and other significant components of the *mise en scène.*

The implications of Chilean and Latin American subversive discourses in drama are both in content and form. I have shown how the magic-realist dramatic texts are representative of these subversive discourses in such plays as Silva's *El Evangelio según San Jaime,* Requena's *Chiloé, cielos cubiertos,* Aguirre's *Lautaro,* García's *Corre, corre Carigüeta* and Marquet's *Pedro Páramo.* In all of these plays there is a rejection of or departure from the mainstream mimetic representation as well as a questioning of the political or social *status quo.*

Mask applications to the performance text can influence the reactions of spectators, critics and, basically, create a new text or a new code for that text. Historically, one finds performances which have shaped the public image of a particular dramatic text, which is certainly the case of Aguirre's *Lautaro* and Marquet's *Pedro Páramo.* While maintaining in the internal dramatic system many of the features of the extra-textual source, these plays use allegory to allude to the spectator's real world.

Fernando de Toro refers to *"reficcionalización"* (refictionalization) as extreme cases of recontextualization, such as Anouilh's *Antigone* and Brecht's *Antigone* which are both based on

Sophocles's original play (de Toro, Semiótica del teatro 55). Although these are different versions, the texts remain identified as *Antigone.* Marquet's *Pedro Páramo* is also a product of refictionalization, because through transcodification it adopts a new medium of communication. In addition, the plastic elements support the refictionalization by transforming some of the thematic content and determining the spectator's understanding of the dramatic text and its performance.

This study shows how masks support the magic-realist text. In doing so, it demonstrates a clear development of Latin American drama; furthermore, the decoding of the mask is a *sine qua non* for a complete understanding of Latin American dramatic texts which use the plastic element to depart from a realist and naturalist reading. The mask contributes a double reading in the case of the magic-realist plays and, thus, it would be misleading to ignore this uniqueness in aesthetic and discursive development.

Latin American dramatists and directors assume a conscious use of folkloric and popular elements. For instance, Isidora Aguirre in 1970 while directing the Taller Tepa (Teatro Experimental, Popular y Aficionado) came to the following conclusion in her encounters with popular traditions:

> Nos dimos cuenta que la tradición popular que existe en la narrativa, poesía, folklore, artesanía y plástica, puede ir incorporándose espontáneamente a la práctica teatral; que hay en nuestro pueblo un instinto creativo que resulta enriquecedor (Aguirre, *Experiencias del "Taller Tepa"* 2).

Many Latin American dramatists and directors share this attitude in their magic-realist works. The point here is not whether this attitude is unique to *magic realism,* but how a conscious application of Pre-Columbian, popular and folkloric elements has determined a particular dramatic mode. Consequently, the use of masks is important, because it supports what is atavistic and universal, but at the same time unique to the Latin American dramatic text and its contemporary performance. In its uses of masks, Latin American magic-realist drama clearly expresses the notion of the 'Other' from a non-Western point of view. Thus, masks are instrumental in

portraying a different *Weltanschauung* in drama and in supporting the 'descentering' phenomenon of *magic realism* as a cultural movement.

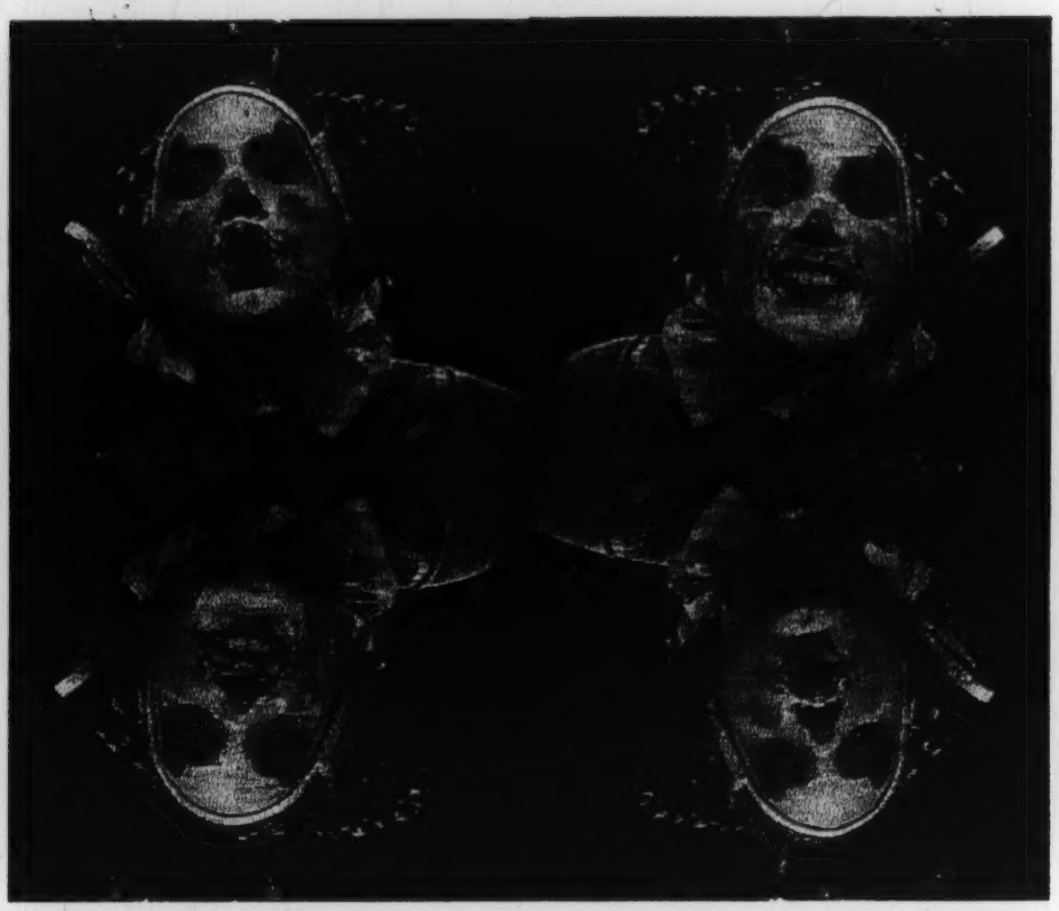


Fig. 1 Gran Circo Teatro's *Richard II* (1990), adapted from William Shakespeare's play. Directed by Andrés Pérez. Courtesy Andrés Pérez. Photo by Iván Jiménez.

Fig. 2 Teatro Q's *Gabriel García Márquez habla por nosotros* (1984). Directed by Juan Cuevas. Courtesy Juan Cuevas. Photo by Iván Jiménez.

Fig.3 Gran Circo Teatro's *Popol Vuh* (1993). Directed by Andrés Pérez. Courtesy Andrés Pérez. Photo by Iván Jiménez.

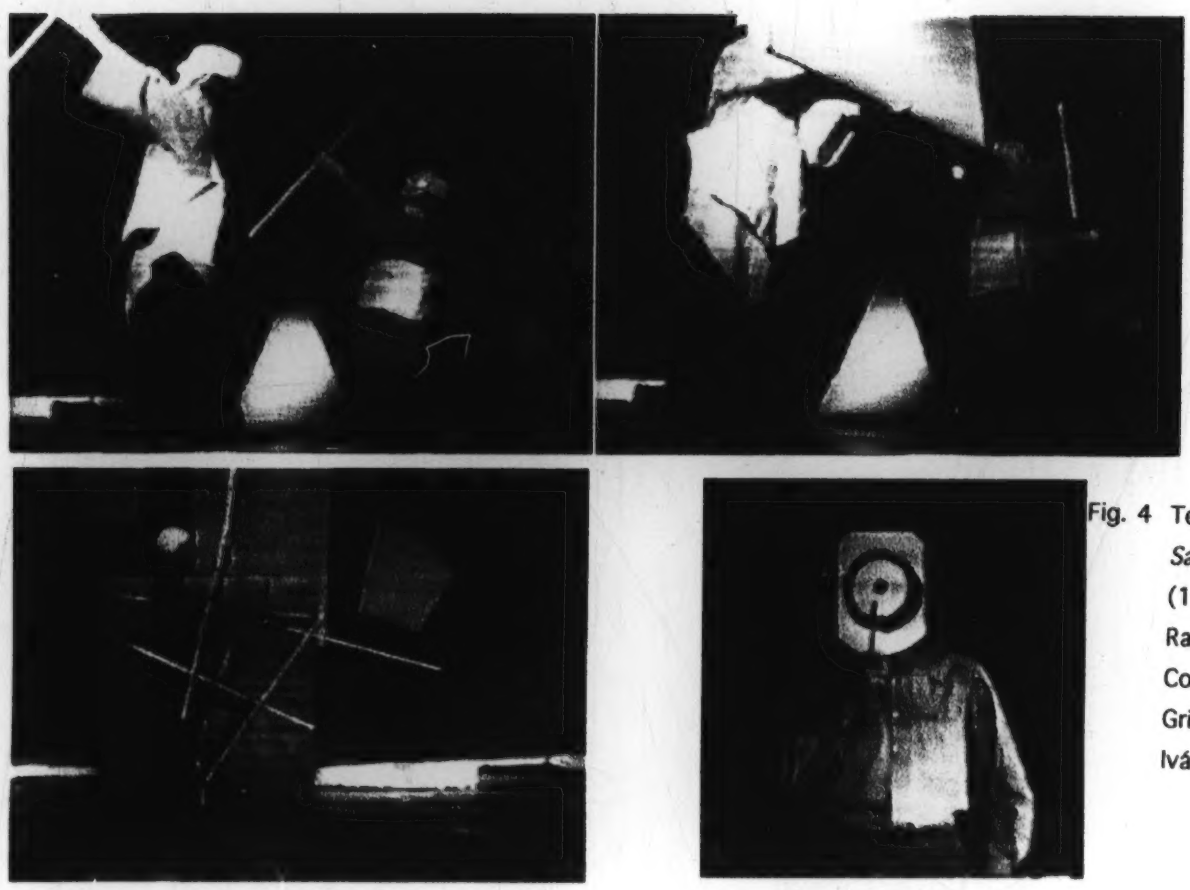


Fig. 4 Teatro Fin de Siglo's *Santiago Bauhaus* (1987). Directed by Ramón Griffero. Courtesy Ramón Griffero. Photo by Iván Jiménez.

Fig. 5 Teatro Provisorio's *El sueño de Clara* (1993). Directed by Horacio Videla. Courtesy Horacio Videla. Photo by Iván Jiménez.

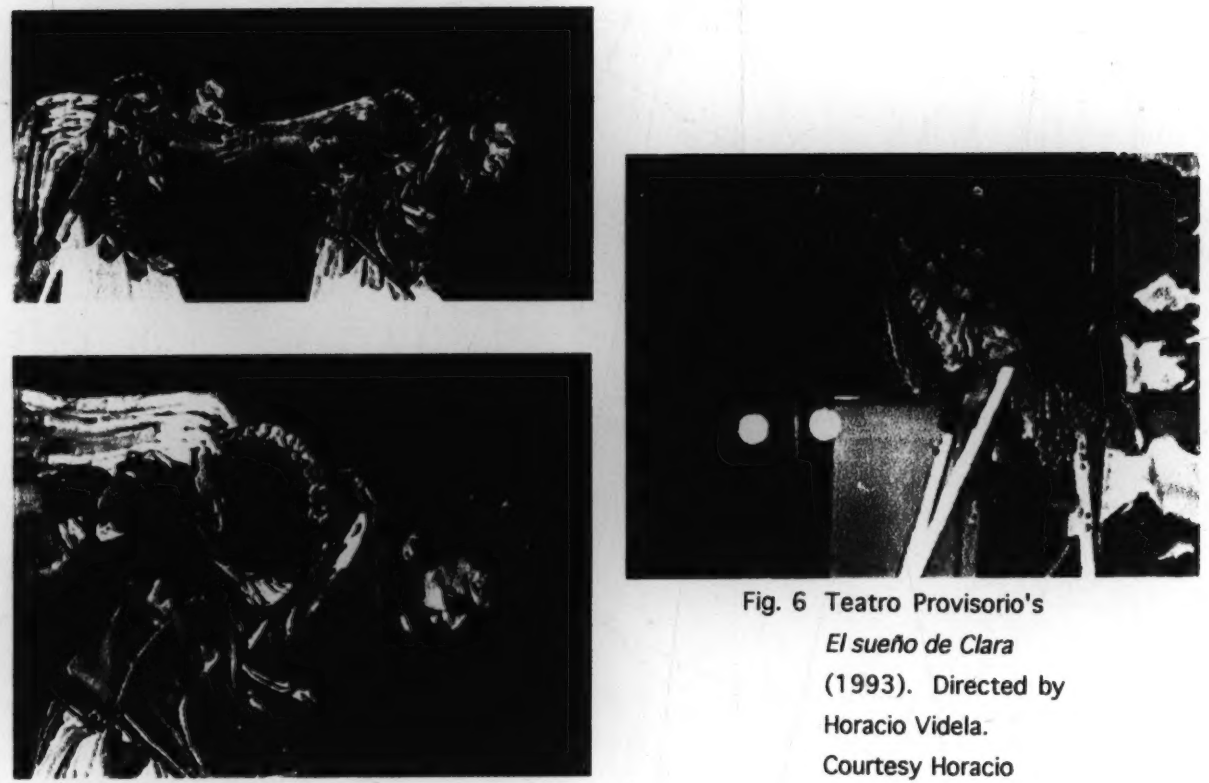


Fig. 6 Teatro Provisorio's *El sueño de Clara* (1993). Directed by Horacio Videla. Courtesy Horacio Videla. Photo by Iván Jiménez.

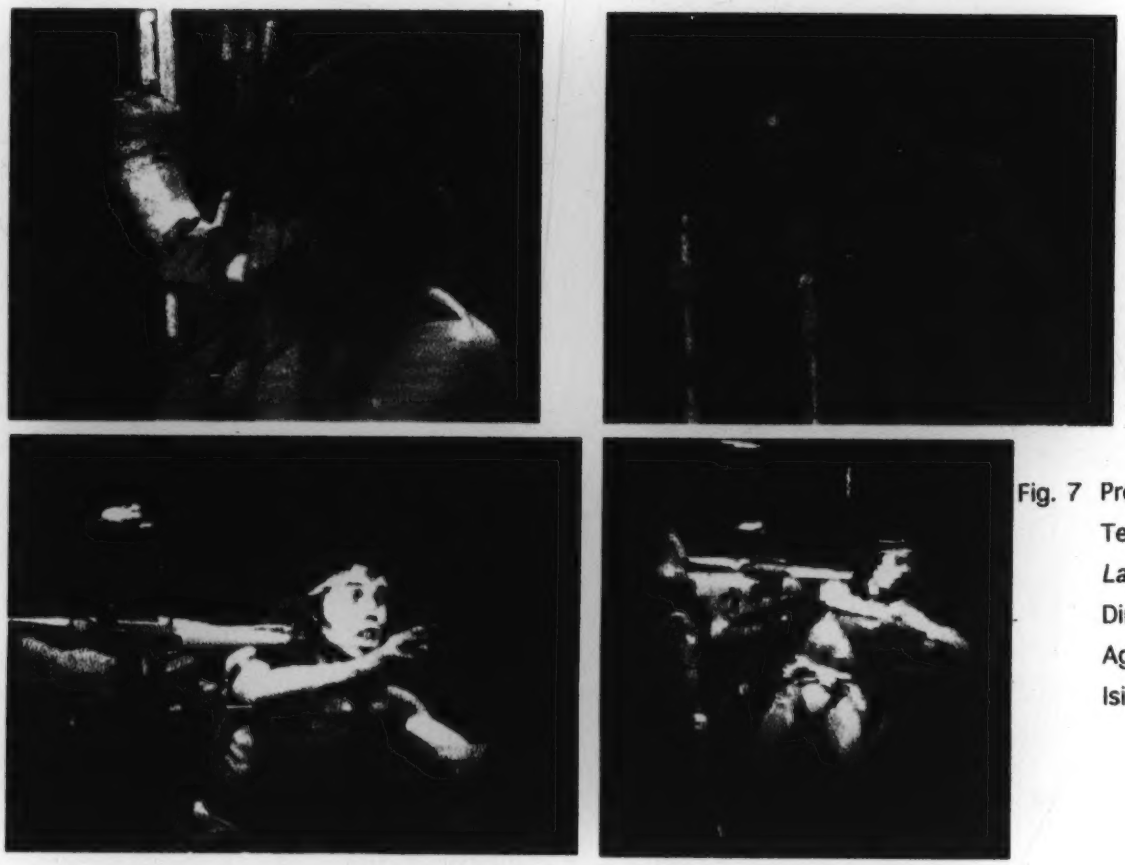


Fig. 7 Producciones Teatrales Chilenas's *Lautaro* (1982). Directed by Isidora Aguirre. Courtesy Isidora Aguirre.

Fig. 8 Teatro La Loba's *Pedro Páramo* (1993), adapted from Juan Rulfo's novel. Directed by Rodrigo Marquet. Courtesy Rodrigo Marquet. Photo by Iván Jiménez.

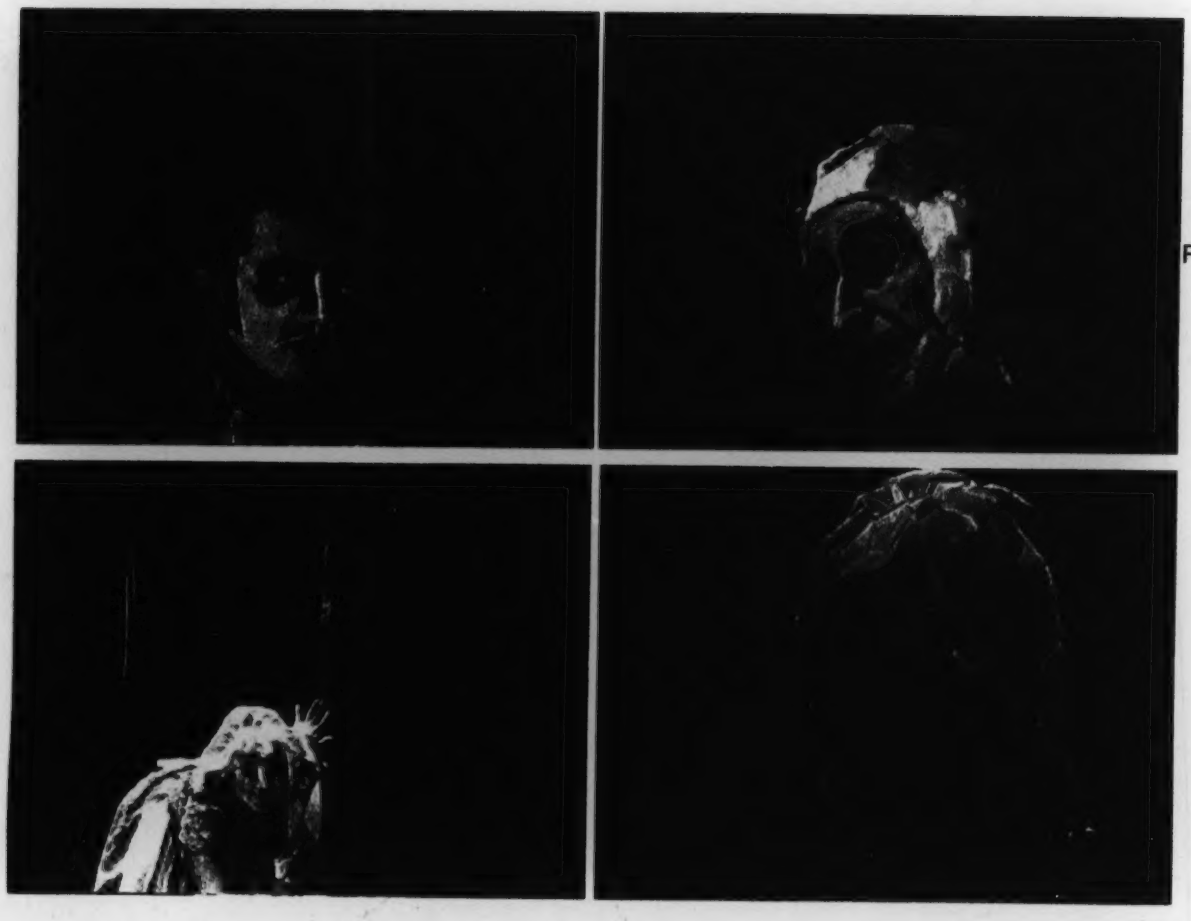


Fig. 9 Teatro La Loba's *Pedro Páramo* (1993), adapted from Juan Rulfo's novel. Directed by Rodrigo Marquet. Courtesy Rodrigo Marquet. Photo by Iván Jiménez.

Fig. 10 Teatro La Loba's *Pedro Páramo* (1993), adapted from Juan Rulfo's novel. Directed by Rodrigo Marquet. Courtesy Rodrigo Marquet. Photo by Iván Jiménez.

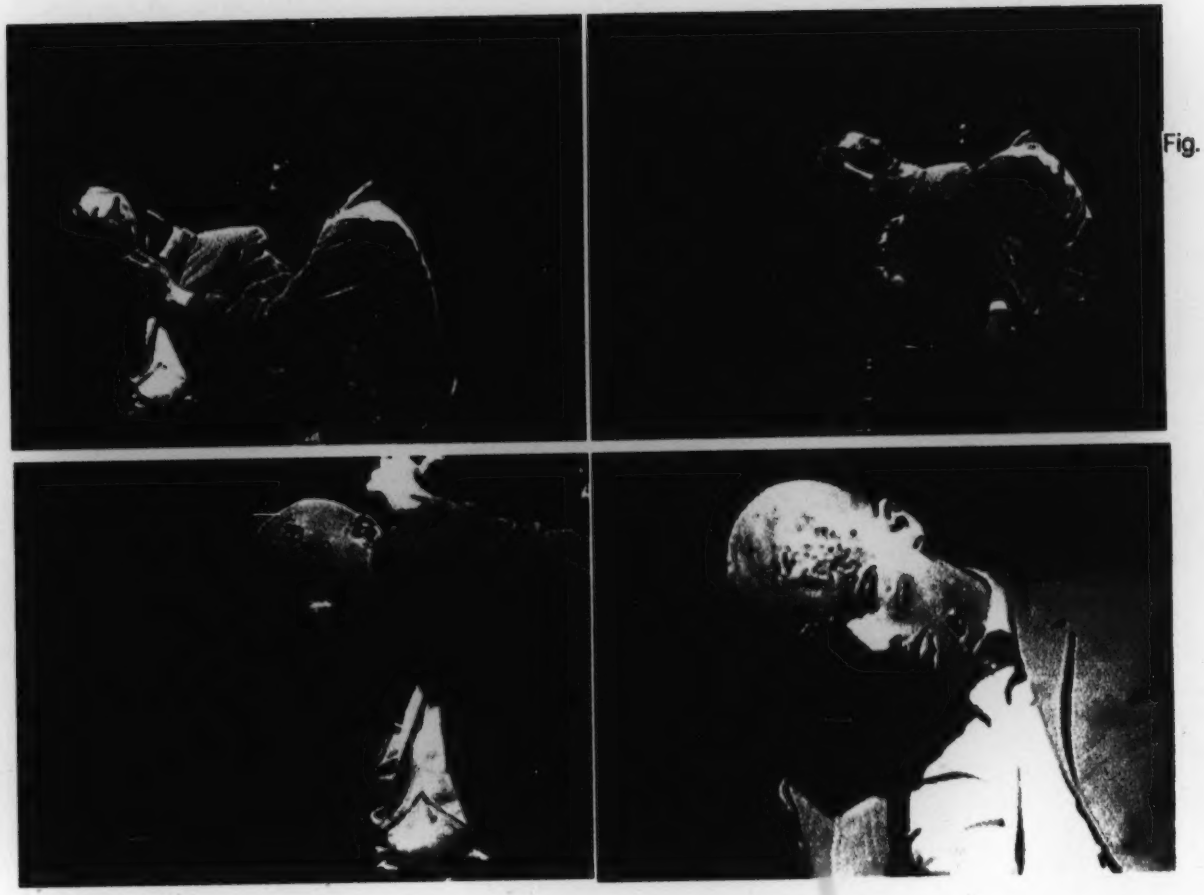


Fig. 11 Teatro La Loba's *Pedro Páramo* (1993), adapted from Juan Rulfo's novel. Directed by Rodrigo Marquet. Courtesy Rodrigo Marquet. Photo by Iván Jiménez.

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Appendix A: Analysis of the *Rabinal Achí* and the *Tragedia del fin de Atawallpa*

Rabinal Achí or *Baile del Tun*

Of all the pre-Columbian dramatic phenomena in Latin America, the *Rabinal Achí* or *Baile del Tun* is the least affected by the Spanish conquest and Spanish stage conventions. This play is significant to my study because of its wide use of masks and because it has been a source of inspiration for many Latin American magic-realist dramatic works. The Guatemalans Carlos Solórzano and Miguel Angel Asturias, the Chileans Andrés Pérez and Rodrigo Marquet and the Colombian Santiago García use aspects of the *Rabinal Achí* in various of their magic-realist plays.

The *Rabinal Achí* belongs to the tradition of indigenous theatre in Guatemala.[1] It is a ballet-drama divided into four acts and enacted in the town of Rabinal on July 25.[2] The four-act division may have been a later adaptation, but there is inconclusive evidence for this conjecture. It was first translated from Mayan to French in the 1850s by the abbot Pierre Brasseur de Bourbourg (Carrillo, *Orígenes...* 43). As I explain later, the play bears a pre-Columbian thematic concern and dramatic structure; therefore, the play is considered to have a pre-Columbian origin (43).

In reference to indigenous theatre, Guatemala has two institutions which survive from colonial times, namely the *morerías* and the *cofradías.* The *morería* is the place where masks and costumes are made and stored. On the other hand, the *cofradías* are the communal fraternities in which the individuals are imparted their roles and traditions for the different religious festivities. Hence, the *cofradías* are like the European trade guilds, which were responsible for the production of the cycle plays. The survival of these two institutions helps to explain the extant piece of the *Rabinal Achí* and other dramatic embryonic manifestations in Guatemala. Masks for the members of the *cofradías* do not solely have aesthetic value, but also magical power (Carrillo, *Vigencia*

vol.3, 40). Thus, the *Rabinal Achí* as spectacle is inseparable from its ritual or sacred significance.[3]

The characters of the ballet-drama are:

1. Rabinal Achí, prince or, in its dual meaning, warrior of the Kingdom of Rabinal and son of the chief Cinco-LLuvias ("Five Rains");
2. Queché Achí, prince or warrior of the Kingdom of Queché;
3. Hobtoh, the governor-chief of Rabinal who is also known as Supreme Chief Cinco-Lluvias;
4. Xox Ahau, wife of the governor-chief;
5. Tzam Gam Carchaj (Precious Emerald), princess of Rabinal and bride of the Rabinal Warrior;
6. U Chuch Raxon, Rabinal Achí's wife;
7. Ixok-Mun, favorite servant of the Rabinal Achí;
8. a female servant;
9. twelve yellow eagles (warriors of Rabinal);
10. twelve yellow jaguars (warriors of Rabinal);
11. a large number of warriors, slaves and musicians who take part in the dance and the chorus.

Only five characters have speaking parts in this large cast. Although women are present in the drama, they do not speak. Also, the first eight characters, as well as the leader of the jaguars and the leader of the eagles, are participants in the main actions. The others are involved in the dances, the chorus and the ritual combat. According to the stage directions, the action takes place in Cakyug-Zilic-Cakocaonic-Tepecanic in front of the fortress in Scene I and III of Act I and in the interior of the fortress in Scene II, Act I and all of Act II. However, in real life the play is enacted in an open space (Carrillo, *Orígenes...* 40).

It is possible to draw some parallels between the *Rabinal Achí* and Ancient Greek drama. In its form the similarities are the chorus, the use of masks to portray *prosopon* and the presence of a superior power that determines the destiny of the protagonist, the Warrior Queché (Luzuriaga 13). As in Ancient Greek theatre, the Mayan mask does not denote a modern psychological or emotional interiority, but, instead, the dramatic actions of the characters.[4]

These structural features are true of many magic-realist plays, such as Isidora Aguirre's *Lautaro* and Santiago García's *Corre, corre Carigüeta*. However, the use of twentieth-century dramatic techniques also adds a distinct *modern* and *postmodern* dimension to the magic-realist plays.

In addition, the *Rabinal Achí* shares some similarities with the Hellenic New Comedy, because the visual and plastic elements are more relevant than in Ancient Greek theatre. David Wiles comments that in New Comedy "the dominant sign system is the mask, the ancient emblem of Dionysus" (Wiles 17). This observation is based on an examination of mosaics representing scenes, evidence of terracotta artifacts depicting masks and costumes, treatises on rhetoric which give full accounts on acting and fragments of Menander's plays and of other dramatists (XII).

Similarly to certain interpretations of Greek drama, the *Rabinal Achí* observes the three unities of action, place and time. Like Aeschylus's *The Suppliants* (c.490 B.C.), for example, the *Rabinal Achí* has a closed structure characterized by an entanglement and a *dénouement*. Both of them use the leaders of the secondary characters for the choral interludes. The actions are organized for two speaking actors: first, Rabinal Achí and Queché Achí; and, then, Queché Achí and Hobtoh. Thus, the stage conventions of two actors and a chorus are like those devised by Aeschylus. However, in practice, Brasseur reported that the masks used last century were so heavy that two or three agents shared one role (Carrillo 43). In more recent productions this is not the case (Leinaweaver 11-14).

The *fabula* of the drama deals with the capture, the questioning and the sentencing to death of Prince Queché for having committed reprehensible acts. This story is gradually unfolded through the dialogues of the prisoner and Rabinal Achí. Although Prince Rabinal is the main victorious opponent who captures his enemy, Prince Queché is the protagonist around whom the action revolves. Queché Achí is confronted initially by Rabinal Achí and then by the chief-governor. In both cases Queché Achí refuses to humble himself; he prefers to be sacrificed in order to preserve his

dignity. He is allowed to go back to his mountains and his valleys for a last time. Almost nine months later, he returns to die. Hence, the play praises the moral values and virtues of a true warrior, namely Prince Queché's dignity, courage, chivalric attitude towards women, telluric love and faithfulness to his word.

Characteristic of the play is its dramatic structure which systematically uses parallelism in the dialogues. The spectacle begins with the drum sounds and a dance among Rabinal Achí, his Eagle and Jaguar Warriors and Ixok-Mun. Queché Achí thrusts himself on the dance floor and makes threatening gestures and movements while the two warriors talk; in turn, the tempo of the dance increases. This is followed by a *tableaux* and a dialogue between Rabinal Achí and Queché Achí.

Once Prince Rabinal draws his prisoner face to face with a rope, the action freezes. Then he says in a tone of anger:

¡Eh! valiente, varón, prisionero, cautivo. Ya enlacé al de su cielo, al de su tierra.

Sí, efectivamente, el cielo; sí, efectivamente, la tierra te han entregado al hijo de mi flecha, al hijo de mi escudo, a mi maza yaqui, a mi red, a mis ataduras, a mi tierra blanca, a mis yerbas mágicas *(Rabinal Achí* 16).

Here the ritual balanced movements of the characters, which is determined by ascending and descending rhythms, supports the metaphoric and repetitive language of the play *(Rabinal Achí* 15-41). As in Japanese *kabuki* theatre in which the actor freezes the action in order to show a *tableaux (mie)*, the transition from one frame to the next in the *Rabinal Achí* is also marked by these *tableaux* (Leinaweaver 9-12; Barba 8, 110).

There is a sense of oneness between the natural and the supernatural in the words of Prince Rabinal when addressing Prince Queché:

> Di, revela dónde están tus montañas, dónde están tus valles; si naciste en el costado de una montaña, en el costado de un valle. ¿No serías un hijo de las nubes, un hijo de las nublazones? ¿No vendrías arrojado por las lanzas, por la guerra?

> Esto es lo que dice mi voz ante el cielo, ante la tierra. Por eso no pronunciaré abundantes palabras.
>
> ¡El cielo, la tierra, estén contigo, hombre prisionero, cautivo! *(Rabinal Achí* 16).

The perception of the natural and the supernatural as one is dominant in the American Indian traditions. Many dramatists, directors and theatre companies in their magic-realist works draw from this atavistic aspect of indigenous culture in order to represent a different mentality.

In Act IV the drama ends with the sacrifice of Prince Queché. He expresses his sense of fatality by saying:

> ¡Ah, oh cielo! ¡Ah, oh tierra! Ya que es necesario que muera, que fallezca aquí bajo el cielo, sobre la tierra, ¡cómo no puedo cambiarme por esa ardilla, ese pájaro, que mueren sobre la rama del árbol, sobre el retoño del árbol donde consiguieron con alimentarse, con que comer, bajo el cielo, sobre la tierra! *(Rabinal Achí* 41).

After these words Prince Queché invites the jaguar and eagle warriors to sacrifice him. The hero is set on a sacrificial platform. While being sacrificed all the other characters dance around the hero victim.

This sacrificial ritual alludes to a different sense of morality from that of Christianity. As well, it is thematically remote from Spanish colonial drama, which is one of the many clear indications of its pre-Columbian origin. However, the *Rabinal Achí* has some parallelisms in the last words of Prince Queché with the sense of fate in Ancient Greek tragedy; this is the case, for instance, of Sophocles' *Oedipus the King* in which, according to some readings, the hero becomes a victim of fate.[5]

Another point I raise is that in the *Rabinal Achí* there is a constant allegoric tendency in the masks, the dialogues and the movements. This allegoric tendency is universal.

No pre-Columbian dramaturgy has been preserved; still, I would infer that drama was highly codified and that every element of the production was connected to the rest. So far, this is evident in the movement, the rhythm and the dialogue. In the case of masks,

it will help if I briefly examine their function in pre-Columbian culture.

Masks for the Mesoamerican cosmological system bridged the gap between nature and spirit (Markman XXI). In the *Rabinal Achí* or *Baile del Tun,* the different masks exist in a temporal order defined by human valour, sacrifice and the belief in the continuation of life after death.

The original title of the work *Baile del Tun* (Dance of the Year) refers to the passage of time in relationship to the mask and the rhythmical movements created by the sound of the drum.[6] A *tun* was the Mayan year of 360 days as well as the name of a ritual drum (Carrillo, "Vigencia del teatro indígena" 3: 39-40; Leinaweaver 3-15; Ivanoff 136-137).

In the play it is the mask that establishes the central metaphorical relationship between man and the numinous. For the Mesoamerican belief system "the natural world is but a covering or mask of the supernatural" (Markman XXI). The natural world, then, is a mask of the spiritual world. In this inner/outer paradigm the mask reveals the supernatural. Thus, the *Rabinal Achí* remains true to its pre-Columbian origins in which the plastic and symbolic elements have prevalence over the verbal discourse.

One finds in the play the use of the Spanish *careta* (a full mask) as adapted by the Mayan *morerías.* The *careta* is for the warriors and it has Caucasian skin tone and features (Carrillo 3: 40). This Caucasian skin tone was associated with white in Mesoamerica (Markman 157). As I discuss later, this association is particularly significant, for white is also the colour of Jesus Christ and Quetzalcoátl (137 and 157). Thus, these *caretas* are not completely Spanish, but, rather syncretic.

Diego Rivera in his mural titled *Totonac Civilization* depicts two black and white masks worn by members of the royal class in Mesoamerican culture.[7] These masks are a reminder of some of the features present in the warrior masks of the *Rabinal Achí.* A similar representation of this warrior mask is in Raúl Zapata Gomez's Máscaras mayas: veinte dibujos de piezas arcaicas.[8] This drawing is based on the royal head with a headdress found in Chichén-Itzá

(Zapata Gomez, drawing #20). Gordon Frost's Guatemalan Mask Imagery shows the mask of Chief Huitzil Zunum used in the "Dance of the Conquest of Guatemala."[9] This mask also holds some similarities with the warrior masks of the *Rabinal Achí*.

There is a remarkable emotional range in the stylized features of the warrior masks (Carrillo 3:40). On the one hand, one finds a symmetric solemn expression in the mask which confirms the seriousness of the action. The mask also has wide salient white eyeballs with a large black iris. This denotes attention or surprise and thus strengthens the solemn expression. It also has raised eyebrows which further underline the expression.

The stylized solemn features of the *careta* also amount to an expression of fatality. Thus, the warrior mask resembles a funerary mask, such as the jade mosaic funerary mask of Pacal in the Temple of Inscriptions in Palenque, taking one back to the temporal order represented by the mask (Markman Color Plate 9). Symbolically for the Mesoamerican culture, life and death existed within each other; a funerary mask was the metaphor for that unity (Markman 88). Consequently, the mask of the noble Queché Achí also plays that metaphoric role by allowing a fusion of life and death at the moment of the ritual sacrifice.

Always maintaining a balanced posture, the Rabinal Achí wears a feathered headdress and American Indian attire. In addition, he has a bow and an arrow. When compared to the *Codex Borbonicus*, *Codex Borgia* and *Codex Dresden* it is clear that that was a formal American Indian attire (Markman plates 5, 62). Thus, the costume of the warrior is basically Mesoamerican.

Why, then, does this mask have Caucasian features? Do these features highlight or disguise the pre-Columbian properties of the character? In the Mesoamerican mind a mask is a representation of a multiple number of characteristics (Markman XIV). This is in accord with a polytheistic religion in which everything is a manifestation of everything else. Thus, it is possible for the warrior masks to be a stylization of a Spanish *careta* as well as of all the Mesoamerican masks mentioned above.

White in Mesoamerican culture has associations with "feelings of purity and tranquillity, balanced activity, and spiritual grace" (Lutes 85). White is linked as well to the remoteness of time. It also bears a link to order and fecundity in nature as well as human sacrifice. Observed from a syncretic perspective, it is associated with the Christian saints, Jesus Christ and the Mesoamerican Kukulkán or Quetzalcóatl.[10] The mask, as a matter of fact, bears a resemblance to Jesus.

The Jesus in this case is one that commands respect and admiration and not pity as, for example, in Andrea Mantegna's painting *The Dead Christ* from 1480.[11] Thus, the American Indians recontextualize the figure of Christ to fit the characteristics of the warrior figure which, in turn, bears associations with *Huitzilopochtli,* the god of war and fertility. A reading of this Christ warrior is plausible in the New Testament where Jesus tells his disciples: "Do not think that I have come to bring peace to the earth; I have not come to bring peace, but a sword."[12] His actions and his will also lead his apostles to a warrior-like path as it is told in the Synoptic Gospels.

Black is present in the hair, the beard, the mustache and the eyes. Black in Mesoamerican culture was associated with night and death.[13] In this case black has an atavistic value that is also present in European symbolism. The combination of black and white in both cultures stands for the duality of day and night, life and death (Biedermann 41-42, 380). Thus, the warrior mask in the temporal order stands for that duality.

Also, the play has twenty-four dancers. Twelve of them wear costumes representing yellow eagles and the other twelve wear costumes representing yellow jaguars. Both of these yellow costumes are symbolic of life. In Mesoamerican myths of creation--the *Popol Vuh* and the *Chilám Balám*--life is in the colour of the sun and of the corn from which mankind is created (Ivanoff 22-120). Symbolic of the sun and of warriors is the eagle (Markman 5).

The were-jaguar mask can be traced back to the Olmecs (300 B.C.) and is later associated with the Mayan Chaac, the Tajín of Veracruz, the Tlaloc and the Cosijo (Markman 9). It has both human

and jaguar traits. These traits serve to show metaphorically the connection that exists between man and animal. According to the Markmans a were-jaguar mask represents "the dialectical resolution of the binary opposition between the untamed forces of nature and the controlled force of man" (Markman 19). All the masks are metaphoric and "Through the mask man can transcend nature and participate in the force that alone can control snake, jaguar, and rain" (31).

In the combination of eagle and jaguar *(quautli-océotl)* one finds "the conventional designation for the brave warrior" (Markman 17). Thus, the *Rabinal Achí* composition clearly prescribes ritual codes. The Markmans point out that "Symbolically... life existed within death and death within life" (Markman 10). Consequently, the symbolic interaction created by the ritual sacrifice serves to validate the binary forces of transformation. The play also confirms an aesthetic of symmetry and balance. Hence, all the characters appear in pairs or in even numbers, maintain balanced postures, don symmetrically designed masks and use parallelism in their dialogues (Leinaweaver 8).

La tragedia del fin de Atawallpa

Another significant play is *La tragedia del fin de Atawallpa* (The Death of Atawallpa) from Peru and Bolivia. Although *La tragedia del fin de Atawallpa* dates back to 1555, the existing versions are recastings made during the latter part of the eighteenth century (Arrom 127). The main difference between the earlier Chayanta and Toco texts and the later San Pedro and Santa Lucía versions of the drama is in the language.[14] Whereas the earlier versions use old Quechua, the later ones use a more deformed Quechua and have the Spanish speak in their language. In addition, one can account for changes in some of the plastic elements because of descriptions in the dialogues and the number of characters which increase in the later versions.

Jesús Lara translated the play as *Tragedia del fin de Atawallpa* (Lara 24-33). Clemente Hernando Balmori translated it as *La*

conquista de los españoles.[15] In Quechua it is titled: *Atau Wuallpaj puchukakuyninpa wuankan* (Lara 22). Lara's translation has a prologue in which he analyzes the four versions.[16] In view of this analysis, it is possible to determine some of the features which were added to fit the political point of view of the *Cacique* José Gabriel Cordoncanqui. As member of the Inka royal class, Cordoncanqui adopted the name Túpac Amaru II and led the American Indian rebellion of 1780-1781 (Arrom 127-128).

Bartolomé Arzáns de Orsúa y Vela in his Historia de la Villa Imperial de Potosí (1736) is the first historian to record the play by the name of *Ruina del Imperio Ingal* (Arzáns 304-306; Arrom 20; Lara 11; Beyersdorff 197). The 1555 version was performed together with three other plays that dealt with pre-Columbian themes, namely *El origen de los monarcas incas* (The Origin of the Inka monarchs), *Las hazañas de Huayna Capac* (The Heroic Deeds of Huayna Capac) and *Las tragedias de Cusi Guáscar* (The Tragedies of Cusi Guáscar). Aside from the *Tragedia del fin de Atawallpa,* there are only descriptions of the other plays (Arrom 127).

Based on the descriptions made about the 1555 plays, one can classify them as *wánka.*[17] The *huáncay* or *wánka* plays sang the lifes of heroic or historic Inka rulers (Arrom 19-20; Lara 11-16). These representations were a form of official theatre composed and produced by the *amautas* or philososphers of the Inka and performed by *ñustas* (noble women) before a wide audience (Arrom 20-21; Lara 11-16). *Wánka* features are present in *La Tragedia del fin de Atawallpa* and in such magic-realist plays as Isidora Aguirre's *Lautaro* and the Colombian Santiago García's *Corre, corre Carigüeta.*[18] These features include pre-Columbian plasticity, descriptions, poetic imagery, kinesics, words, expressions, repetitions, parallelisms and music as well as a classic structure that runs parallel to various aspects of fifth-century Greek tragedy, Hellenic drama and traditional Oriental drama.

The *Tragedia del fin de Atawallpa* also has infusions of the Spanish *comedia de capa y espada* (cloak-and-sword play) and, like the *Rabinal Achí,* it shares a number of structural features with fifth-century Greek tragedy. Some of these features are: the use of

a *prologue* to provide information about the events of the play; a *parodos,* or entrance of the chorus, which establishes the proper mood, followed by the development of the main action in a series of episodes separated by choral songs; and, an *exodus* or concluding scene (Arrom 21; Brockett 17-19). As well, in many magic-realist plays one finds structural parallelisms with the pre-Columbian and fifth-century Greek tragedy. García's *Corre, corre Carigüeta,* for example, maintains the same structural features of the *Tragedia del fin de Atawallpa.*

It also shares some Aristotelian features with Sanskrit drama (India c.100 A.D.-900 A.D.). Although the soul of Sanskrit drama is not the plot and a linear graph of action, it does stress spectacle, the use of a plot drawn from native legend and the unity of action.[19] These features are present in other forms of traditional eastern theatre, such as Japanese *kabuki* and *no* and Indian *kathakali.*[20]

I mention the connection to Sanskrit drama in order to show how dramatists like Andrés Pérez in *Popol Vuh* and Santiago García in *Corre, corre Carigüeta* use elements of traditional Eastern theatre to get as close as possible to the highly codified American Indian drama.[21] In García's play the *chasqui* (messenger) Carigüeta uses elements of *no* for the mask and of *kabuki* for his movements (García 58-59). On the other hand, Andrés Pérez's *Popol Vuh* uses *kathakali* theatrical techniques in many of the *navarasas* (facial expressions) and in the *mudras* (hand movements) of the actors as well as Maya-Queché masking (Navasal 116). The purpose in stressing codified conventions is to reclaim the American Indian mythological and historical space in a Latin American and universal context.

In the earlier versions the audience was mixed, because the play was performed most likely during the festivities of Potosí before the Spanish court and approximately one thousand American Indians (Arrom 19-20, 127). In the later versions the *Tragedia del fin de Atawallpa* is used as anti-Hispanic propaganda to support Tupac Amaru and it is performed before an exclusively American Indian audience.[22] As a matter of fact, the version of S. Lucía goes

so far as to include Tupac Amaru himself as brother of Atawallpa (Gisbert 212).

The play is still performed on an irregular basis in a village of Peru.[23] During carnival in Oruro, Bolivia, a short version of the play is also enacted under the name La conquista de los españoles (Gisbert 212). Characteristic of the costumes in the play that is produced in Oruro by the dancers named "Los Incas" is the contrast between the armour and the masks of the *conquistadores* and the American Indian attires (Gisbert 212). The play is not divided into acts and it is performed in an open space.

La tragedia del fin de Atawallpa has pre-Columbian features in its structure, descriptions, poetic imagery and thematic point of view that is redemptive of the Inka (Meneses 74-75; Arrom 127-128). Since Margot Beyersdorff in her essay "La 'puesta en texto' del primer drama indohispano en los Andes" establishes the pre-Columbian structural connections of the *wánkay* (chorus) and the *harawi* (lyrical songs of lamentation) of the *ñustas* (princesses) in the play, I will not delve any further on this subject (Beyersdorff 195-219). However, it is important to briefly discuss the other three features in order to understand how dramatists like Santiago García or Isidora Aguirre have recourse to another American Indian dramatic and theatrical tradition.

All the versions of *La tragedia del fin de Atawallpa* portray the Spanish conqueror as "Hombre rojo, que ardes como el fuego/ y en la quijada llevas densa lana" *(La tragedia del fin de Atawallpa* 99; Arrom 127). A later interpretation describes them as having "tres cuernos puntiagudos/ igual que las *tarukas* (deers)/ y tienen los cabellos con blanca harina/ polvoreados,/ y en las mandíbulas ostentan/ barbas del todo rojas" (Lara 69). The description corresponds to the eighteenth-century three-cornered hat and the powdered wig (Gisbert 212). Hence, the later versions add plastic features which are not part of the original text. Where all the texts agree is in expressing the American Indian sense of horror at what are perceived as grotesque figures.

Atawallpa, the last historical Inka and protagonist of the play, appears as a tragic hero. Other important characters are Waylla

Wisa, Sairi Túpaj, Apu Inka, a *ñusta* (princess), Primo Inka, Diego de Almagro, Francisco Pizarro, the King of Spain, Hernando Luque and Felipillo. To these must be added Atawallpa's *Quya* (the Inka's main consort), a chorus of *ñustas,* father Valverde and, in the last versions, Christopher Columbus (Gisbert 212-213). Spanish soldiers appear wearing eighteenth-century military attire.

The plot of *La tragedia del fin de Atawallpa* is full of pre-Columbian imagery. It begins by Atawallpa telling his female cohorts about a dream which has made him restless. His father, *Inti* (the Sun), appears in this dream covered by black smoke *(La tragedia del fin de Atawallpa* 53). Princess Qhora Chinpu--the Inka's *Quya*--suggests to Atawallpa that he should consult with the Great Priest Waylla Wisa in order to get an interpretation of the dream. Immediately Atawallpa orders Waylla Wisa to sleep and unravel this dream.

Later Atawallpa evokes two of his ancestors: Manco Capac, son of the Sun, and Viracocha, both of whom had predicted the coming of the bearded men. In the meantime, Waylla Wisa awakens and confirms their coming by sea on iron ships.[24] He goes back to sleep and the chorus of *ñustas* intervenes to announce the arrival of the enemies by sea. Waylla Wisa wakes up after a series of episodes. Once more he confirms the arrival of the bearded men, describes them in detail and expresses terror for what is to become of the Taiwantinsuyo Empire. The Inka Atawallpa still maintains his hope of eventually defeating the enemies.

A first meeting between the Indians and the Spaniards takes place. Atawallpa assigns Waylla Wisa as *Inkaruna* (ambassador) to meet with Diego de Almagro, one of the Spanish *Conquistadors* (Beyersdorff 198). The Great Priest asks Almagro why the red-faced and bearded men want to invade the Empire. According to the earlier manuscripts the Spaniard does not talk but simply moves his lips. The American Indian interpreter, Felipillo, translates Almagro's movement of the lips to mean that the Spaniards were sent by the most powerful man on Earth, the King of Spain, to search for gold and silver. Father Valverde interrupts Almagro and says in translation of Felippillo that the Spaniards have come to reveal the

word of the true God. Finally, Almagro hands over a letter for the Inka.

This letter becomes a mystery, for no one in the Empire can decipher it. The American Indian poetic imagery is clear in the words of Waylla Wisa who while holding the letter which he sees as a *chala*--corn husk--says in reference to its writing: "Vista de este costado,/es un hervidero de hormigas. /La miro de este otro costado, /y se me antojan las huellas que dejan/ las patas de los pájaros/ en las lodosas orillas del río" *(Tragedia del fin de Atawallpa* 79). This deciphering endeavor occurs during a series of episodes until Atawallpa orders again Waylla Wisa to sleep. In the meantime, a meeting takes place between Sairi Túpaj, another *Inkaruna*, and Pizarro, the soon-to-be *Conquistador* of the Tawantinsuyo Empire.

Like Almagro, Pizarro also moves his lips when talking to the Inka dignitary. Felipillo translates Pizarro's words to mean that the Spaniards are here to take the Inka or his decapitated head before the King of Spain. On Sairi Túpaj's return to Cori Cancha, the Inka palace, Atawallpa decides to call on all his warriors to fight and expel the invaders.

Close to the end of the play Pizarro defeats Atawallpa. As a ransom to spare his life, the Inka offers Pizarro gold and silver. The *Conquistador* gets the gold but does not pardon Atawallpa; instead, he decapitates the Inka.

The last part of the drama ends with Pizarro's visit to the King of Spain. Upon presenting the King with the head of the Inka Atawallpa, the King condemns Pizarro for committing such a horrible crime *(La tragedia del fin de Atawallpa* 143-145). Pizarro damns his sword and then dies. This is a possible ending for a *comedia de capa y espada* in which the authority of the King brings about justice. The main idea here is that the King as the sovereign exists to maintain order. Such a theme, for example, is found in Lope de Vega's *El mejor alcalde el Rey* and Calderón de la Barca's *La vida es sueño.* Thus, the play is syncretic.

There is another ending in the later versions. The King of Spain orders Diego de Almagro to take away Pizarro's body and to burn it together with his descendants. Since cremation was heresy

for the Catholic religious code, this ending must be seen as a later adaptation to support the ideological objectives of Tupac Amaru II *(La tragedia del fin de Atawallpa* 145-147).

In the performance at Oruro both father Valverde and Christopher Columbus don pink masks with two big red dots on the cheeks (Gisbert 213). The denotation of these pink masks is to refer to the pale complexion of the Spaniards when compared to the American Indians. Also, there is a parodic connotation in the two masks.

The priest's mask represents the face of a boy with a smile. Conversely, his Satanic black robe and his final action to encourage the killing of Atawallpa creates a *contre-masque* in relation to the angelic looking boy mask (La tragedia del fin de Atawallpa 133). A *contre-masque* becomes evident when a mask, for example, is in tension with a particular dialogue, gesture, movement, stance or costume. Since in the first two versions the Spanish characters use pantomime rather than verbal language, the American Indian Felipillo is the interpreter from Spanish to Quechua. Thus, Padre Valverde's condemnation of Atawallpa for rejecting the Bible becomes in the interpreter's words:

> Este prudente sacerdote dice:
> "¡Hijos del Todopoderoso,
> acercaos y prestadme auxilio!
> ¡Este hombre necio ha blasfemado!
> ¡Castigadlo! ¡No debe
> quedar impune su pecado!"

Felipillo's use of the adjective "prudent" to qualify the priest's insensibility is again a play between the mask and the *contre-masque*. Thus, the plastic elements help to eliminate the ambiguity of the dialogue and to determine the double meaning of the dramatic text.

A similar play with a *contre-masque* is present in Columbus, who dons a mask with a pig snout and salient red bright eyes which has the probable connotation of a scavenger and of an evil doer. These Gorgonesque features are in direct contrast to a beautiful

silken attire with a pink cloak, white stockings and a cross painted on the chest.

The Columbus character also wears a white hat with two long feathers. This typical Andean feature added to the Columbus figure is indicative of the syncretism of the play. The two long feathers add an "Indianizing" dimension to the Spanish costume, a dimension that characterizes Latin American folkloric and popular drama. "Indianizing" means the use of symbols of a glorious past in order to build a more satisfying culture.[25]

In pre-Columbian America, feathers were used to make headdresses, capes, banners, insignias and mosaics glued on shields. Feathers stood for markers of rank or of bravery (Biedermann 128, 165). Columbus's feathers are a form of maskoid, which is a mask object, but smaller than the area of the face.[26] The use of maskoids differs from that of a mask by being part of a performance only as a costume element (Dall 3: 73-80). However, maskoids may contribute to the meaning of the image. In the case of Columbus, the feathers contradict the mask, because the scavenger features do not uphold the notion of bravery.

Pizarro, on the other hand, is depicted as an androgenous figure, for the early 1500 Spanish masculine armour also has a pair of round female breasts. There is no sense of *coincidentia oppositorum* in this costume, because it does not restore a primal unity. On the contrary, what one finds is a more modern conception of duality and bipolar tension to portray the grotesqueness of the *Conquistador.* The mask itself is a *careta* with Caucasian features such as a heavy red beard, a pointed Mediterranean nose and tense eyes, as in a squint, which create a distrustful look (Gisbert 213).

The *Conquistador* through Felipillo's translation says: "Ay, augusta María,/ mi Madre sin mancilla, Reina mía,/ dame valor para que pueda/ cortarle a este hombre la cabeza" *(La tragedia del fin de Atawallpa* 133). His pleading for Mother Mary's help to give him the valour to decapitate Atawallpa, a person he later refers to as "Negro salvaje," shows that what he is saying is ironic.

In contrast to the masks donned by the Spaniards, none of the Indian characters have masks. The Indians only wear silver

headdresses with feathers which vary in length according to the status of the character. These headdresses are also a form of maskoid. In the case of the protagonist, Atawallpa, the Inka attire is accompanied by a sling, an ax and a golden serpent which are all royal emblems (Meneses 75). Added to this Indian attire are silver coin belts which are a Spanish colonial influence (Gisbert 213).

This lack of a physical mask in the American Indians is particularly significant. In the case of the Spaniards the grotesqueness of the masks emphasizes the evilness of the characters. The American Indians, on the other hand, carry a more reserved and, at times, humble or anxious look. Atawallpa himself appears calm and collected at all times like a true warrior should. This indirectly attaches a Christian value of goodness to the American Indians. No such thing is possible in the Spanish figures, whose evil physicality is codified by the fixed nature of the mask. Thus, a distinction can be made between the two kinds of media, namely physical mask and unmasked figures. These two media can be read differently by the audience, because there is a difference in the performance between the masked figures and the unmasked ones. The audience's response to the masked figures must be one of fear and terror and to the unmasked figures one of pity and sympathy.

These metonymic accessories allow an interplay of the mask and the *contre-masque* by showing two or more contradictory facets of a character. On the one hand, the mask intensifies the dialogue by determining the extra-linguistic characteristics. On the other hand, it creates an ironic statement between the nature of the mask and what is being said. Consequently, the mask adds to the spectator's knowledge by being an icon of something else. That is why, for example, the priest's mask as an image contradicts his action; taken together with his costume, this creates a metaphor of evil.

Notes

[1]Norma Natalia Carrillo, "Vigencia del teatro indígena" in Escenario de dos mundos, Volume 3, 38-40.

[2]This ballet-drama was reenacted in 1942 (Ileana Azor, Origen y presencia del teatro en nuestra América 7-17. In 1955, under the funding of the Dirección General de Bellas Artes and the Instituto Indigenista Nacional, the *Rabinal Achí* was supervised and organized by Esteban Xolop Sucup. For references to this production see: Francisco Rodríguez Rouanet, "Notas sobre una representación actual del Rabinal Achí o Baile del Tun," in *Guatemala indígena,* (Guatemala: Instituto Indigenista Nacional, 1962) Volume II, Number 1, 25-55.

[3]Richard E. Leinaweaver, "Rabinal Achi: Commentary" in Latin American Theater Review, 1/2, Spring, 1968, 3-15. For publications of the Rabinal Achí, see: *Rabinal Achi,* ed. by trans. Richard E Leinaweaver, in Latin American Theater Review, 1/2, Spring, 1968, 16-50; Gerardo Luzuriaga and Richard Reeve, Los clásicos del teatro hispanoamericano (México: Fondo de Cultura Económica, 1975), 15-51. The references in this study are to Luzuriaga and Reeve's anthology.

[4]John A. Hawkins, "The Greek Tragic Actor: Actor and Prosopa" in *Essays in Theatre* (Guelph, Ont.: Dept. of Drama, U. of Guelph, 1982), 46-59.

[5]*Oedipus the King* in The Norton Anthology of World Masterpieces, ed. by Maynard Mack, *et. al., trans. by Robert Fagles* (New York: W. W. Norton and Company, Inc., 1985), 651-700.

[6]Pierre Ivanoff, Civilizaciones maya y azteca (Verona, Italia: Mas Loars Editores, 1972), 20.

[7]For more information on Diego Rivera 's *Totonac Civilization,* see: Desmond Rochfort, Mexican Muralists: Orozco, Rivera, Siqueiros (San Francisco: Chronicle Books, 1998), 170.

[8]Raúl Zapata Gomez's Máscaras mayas: veinte dibujos de piezas arcaicas (México: Ediciones del Palacio de Bellas Artes, 1934), drawing #20.

[9]Gordon Frost's Guatemalan Mask Imagery (Los Angeles: Sothwest Museum, 1976), 31.

[10]For further information on colour symbolism, see: Hans Biedermann, Dictionary of Symbolism: Cultural Icons and the Meaning Behind Them, trans. James Hulbert (New York: Penguin Books USA Inc., 1994), 128, 165; Markman, Masks of the Spirit, particularly page 4 in which Roberta and Peter Markman discuss the colour symbolism in relation to the four gods who make up Tezcatlipoca.

[11]Michael Jacobs, A Guide to European Painting (Amsterdam: Chartwell Books, 1980), 57.

[12]The New Oxford Annotated Bible, ed. by Bruce M. Metzger & Roland E. Murphy (Oxford: Oxford University Press, 1994), Matt. 10.34.

[13]Libro almanaque: Escuela para todos (Libro almanaque: Escuela para todos, 1992), 75; Markmans 2, 10; Biedermann 41-42, 380.

[14]Jesús Lara, prologue, Tragedia del fin de Atawalpa, trans. by Jesús Lara (Cochabamba, 1957), I-XX.

[15]*La conquista de los españoles,* translated by Clemente Hernando Balmori (Tucumán, 1955).

[16]Other critics of the play are: Nathan Wachtel, *Los vencidos* (Madrid: Ed. Alianza, 1971), 65 ; Georgina Meneses, "Dramaturgia quechua" in *Conjunto,* La Habana: Casa de las Américas, July-September 1989), number 81, 74-75; and Margot Beyersdorff, "La 'puesta en texto' del primer drama indohispano en los Andes" in *Revista de crítica literaria latinoamericana,* Lima (1993), number 37, 195-221.

[17]Bartolomé Arzáns de Orsúa y Vela, Historia de la Villa Imperial de Potosí (Buenos Aires, 1943 [1736]), 304-306; Lara, prologue 15-24; Arrom 19-20.

[18]Santiago García, *Corre, corre Carigüeta* in Cuatro obras de La Candelaria (Bogotá: Ediciones Teatro La Candelaria, 1987), 259-334.

[19]K. Viswanatham, "Emotional Effect: Katharsis and Rasa," in C.D. Narasimhaish, ed. Literary Criticism: European and Indian Traditions (Mysore, 1965), 91-101.

[20]Sylvain Levi, The Theatre of India (New Delhi: Writer's Workshop Publication, 1978); Kenneth Rea, "Theatre of India: the Old and the New: Part One," in Theatre Quarterly, Vol. VII, No. 30, (London: T.Q. Publications, Summer, 1978), pp.9-23; Kenneth Rea, *Part Two,* in Theatre Quarterly, Vol.VIII, No.31, pp. 45-60; Yoshinobu Inoura and Toshio Kawatake, The Traditional Theater of Japan (N.Y.: Weatherhill, 1981).

[21]García, "La urgencia de una nueva dramaturgia," in Escenario de dos mundos, vol.1, 58-59; Marina de Navasal, "Popol Vuh," in El Mercurio de Valparaíso 116.

[22]Teresa Gisbert "Manifestaciones teatrales indígenas" in Escenario de dos mundos 212-213); Fernando Horcasitas in his El teatro náhuatl: Épocas novohispana y moderna (México, 1974), 24.

[23]*Heirs of Conquest: Peru.* Production Assistant: Stephanie Chilman; Quotations in English read by Derek Jacobi (TV Series made in Latin America, 1993), 57 min. colour.

[24]The iron ships is an interesting detail, because until well into the nineteenth century ships were not of iron or any other metal. Thus, once more one can imagine a recasting in the later texts.

[25]Victoria R. Bricker, The Indian Christ, The Indian King: The Historical Substrate of Maya Myth and Ritual (Austin: University of Texas Press, 1981), 5.

[26]For bibliographic information on maskoids, see note 33, Chapter II.

Appendix B: Some Features of the *auto sacramental* and analysis of *El juicio final.*

Some Features of the Latin American *auto sacramental*

It is important to look at liturgical theatre because it has been a source of inspiration for several magic-realist dramatic texts. The Eucharist and the crucifixion of Christ which are so primordial to the *autos sacramentales,* a form of liturgical theatre, provide ongoing themes for dramatists throughout Latin American history. Likewise, the visual signs from the *autos* continue to determine many features of the stage. For instance, in Isidora Aguirre's *Lautaro* and the Guatemalan dramatist Carlos Solórzano's *Las Manos de Dios,* one finds the structure of an *auto sacramental.*[1]

To understand the syncretic nature of the auto in Latin America, it is important to turn briefly to the *auto* in Spain. In this manner, it is possible to establish the late medieval and early Rennaissance stage conventions and the plastic elements that were transplanted to this hemisphere.

The *auto* was enacted in the vernacular and it derived from European liturgical drama. It can be compared in its early development to the English Mystery Play, the German *Mysterienspiel* (Passion Play) and to the French *Mystère* (Hartnoll 30). According to Marilyn Ekdahl Ravicz the *auto sacramental* was a blend of the allegorical elements of the morality plays, the dogmatic and historical features of the mysteries combined with biblical and scholastic elements (28). In the late sixteenth century, it is recognized as a dramatic expression of the ideals of the Counter-Reformation (30).

Initially, the *autos* were presented during the feast of *Corpus Christi.* Ultimately the *autos* became the most essential aspect of the feast.[2] In turn, the theological flavour of *Corpus Christi* in connection to the Eucharist and the Crucifixion of Christ set the thematic preoccupations of the *autos.* With time the religious themes were enlarged to include additional elements of the Bible, mythology, hagiographies and legends.[3] Thus, characters from these

four elements treated indirectly the subject matter of the Eucharist, the Crucifixion and, later, other teachings of the Catholic doctrine (Arrom 24-35). The *auto* became a genre of allegory, something that the American Indians were already familiar with in their philosophy of transformation and in their dramatic representations.

As the *autos* became more complex, *loas* (praises) and *villancicos* (carols) were added. The former was a short dramatic panegyric used as prologue; it was usually enacted in the form of a miniature drama or monologue which bore some connection to the *auto* (Hartnoll 314). The latter was a popular lyric form sang by a choir at the end of the *auto.*[4] Frequently, the *villancico* had a religious content (748). It was originally a Castillian adaptation of the Mozarabic *zéjel* (760). Thus, the usual pattern of presentation of an *auto* began with a religious procession followed by a *loa,* an *auto* and a *villancico* at the end.

The *auto* itself was a mixture of dramatic and musical interludes which often ended with a summary of the play. Some of its most important features were the use of music, dance, costumes, elaborate choreography to convey the allegorical and symbolic message of the characters, sound effects and mechanical effects. In the *auto* there was also an interplay between antiphonal choirs and stock characters.

For the sound effects gun powder was used to announce macabre or saintly events. In the case of the mechanical effects the *tramoya* --flying machinery as in the Roman *deus ex machina* or in the French Medieval *voleries*--was used to give the illusion of reality while presenting supernatural elements.[5] Mechanical animals were used, such as leopards, dragons, lions, camels, eagles and snakes. The mechanical animals had the ability to move their mouths, wings, eyes and other parts of the body (Arróniz, *Teatro...* 17-18). Conversely, the acting was more schematic than realistic, which served to maintain the didactic character of the play (16-21).

As in pre-Columbian drama, the *auto* used repetition and parallelism. However, the *auto sacramental* introduced symbolic objects and actions that supported the Christian rituals. These

Christian symbolic elements were readily identifiable in church vestments, censers, altars, the pantomime of the priest and the eating and drinking of the flesh and blood of Christ in the Eucharist (Brockett 87).

In addition, conventionalized costumes were used to portray specific biblical, mythological, historical and legendary characters (Horcasitas 127-138). Emblems such as "the keys of the kingdom" and the dove were used to identify Saint Peter and the Virgin Mary respectively (Brockett 87-91). Female characters wore dalmatics with the hoods pulled up to cover their heads. Angels had wings attached to the church vestments. The prophets and the wise men from the East were sometimes given elaborate non-clerical garments (Brockett 92).

As well, present were late medieval garments such as medieval armour to portray Roman soldiers, robes of Catholic prelates to portray Jewish high priests and the representation of God in emperor or pope garments (Brockett 101). Other stock characters were Satan and minor devils normally represented with animal masks.[6] In such a world masks define the characters in particular categories simply by recreating for the audience clear symbolic features. Thus, the audience readily understood figures such as the Devil, God and the angels. In addition, the spectators could also disguise themselves to go to the theatre.

This was the general state of development of religious drama in Spain before the conquest and colonization of the New World. However, once in this hemisphere it acquired many syncretic features.

Although it is hard to know exactly how most of the allegoric characters were dressed in New Spain and other parts of colonial Latin America, it is not impossible to speculate with a certain amount of precision about many of the costumes and the settings that were used. The reason why in some cases it is not known what was worn is that the manuscripts were mainly guidelines for the people in charge of directing an *auto sacramental* and it was assumed that the person knew the recommended attire of the epoch. Horcasitas mentions three sources for finding out costuming:

paintings of the epoch, colonial dress codes and late Medieval as well as Renaissance iconography (Horcasitas 131).

Brockett mentions that the visual signs were important in Europe during the process of conversion to Christianity, because of a population that was in most cases illiterate (Brockett 88). By extension, this observation can be applied to this hemisphere where only a minority was educated. One outcome of this attempt to convert the native population was a syncretism between Spanish and American Indian dramatic elements. Another outcome was the use of church courtyards in order to accommodate large numbers of spectators (Arrom 26-31).

An important aspect of the *auto* in America was that it was presented in the American Indian languages. The Inka Garcilaso de la Vega writes in his *Comentarios reales* about an *auto* in Peru that was produced in Aymara and was based on Genesis (Inka 28). He also mentions other *autos* that were produced in a mixture of Quechua and Spanish (30). The same thing happened in New Spain. In fact, theatre in American Indian languages continued to develop well into this century (Horcasitas 19-32).

To the plastic elements of the *autos* were added American Indian visual signs, poetic imagery and pantomime (Arróniz, *Teatro...* 31-44, 52; Iñigo 322; Horcasitas 133). The stage decoration, for instance, would feature American birds, plants and animals (Arróniz 31-44). In the choreography were included European and pre-Columbian grotesques of beast, death, devil and fantastic masks. Hence, the artifacts used in the enactment of the *autos* were syncretic early in the colonization process.

The use of autoctonous masks and costumes was possible because the American Indians were generally the ones designing the stage and acting in the plays (Arróniz, *Teatro...* 5-36; Arrom 24-44). Thus, pre-Columbian characters are used such as clowns which will eventually result in a syncretic form of the *gracioso*--Spanish clown--, the old man figure of *huehue* who is the representative of *Huehueteótl*--the old fire god--, the warrior figure in the form of a coyote, a were-jaguar, a bird or a black and white face mask, the witch and the wizard--shaman--, the *figura mortis* and different

colour masks to represent gods or specific pre-Columbian traits.[7] In some instances pre-Columbian stock characters represented by the old man figure, warriors and birds were used in the Heaven mansion.[8] However, in most cases these characters were relegated to the devil's realm; thereafter, to play a satiric role.

The stock figures appear recontextualized in some *magic-realist* dramatic works. On various occasions, dramatists have traced back the stock characters to their original pre-Columbian status in order to convey a contemporary message. Carlos Solórzano's *Las manos de Dios* and Isidora Aguirre's *Lautaro* have characters that point back to a pre-Columbian context.

In other plays, dramatists have used a stylized syncretic form of the stock characters. Carlos Solórzano in *Las manos de Dios,* for instance, depicts the Devil as an athletic warrior figure dressed in black who appears before Beatriz. After telling her his many names throughout the world, he encourages her to struggle against the injustices of her town (Solórzano, *Las manos de Dios* 124-25; 141). By identifying the Devil with the warrior figure there is a direct attempt to associate the protagonist of the play with the Latin American hero who comes from pre-Columbian times.

Contrary to the mocking of the Indian warrior figure who appears as a buffoon in the *auto Invención de la Santa Cruz por Santa Elena,*[9] Latin American artists have chosen to redeem this figure in many dramatic and pictorial works. Sor Juana Inés de la Cruz's *Loa al Divino Narciso* (pub. 1690), for example, compares in his attributes the god of war and of the seeds *Huitzilopochtli* to the figure of Christ. The hero as warrior is a universal and atavistic myth.[10] Many Latin American artists recreate this myth by using native historical, legendary or mythic figures who, in most instances, have tragic endings.

In New Spain Pedro de Gante was the first to use the *areíto* in his *auto "Hoy nació el Redentor del mundo" (Today was born the Saviour of the World),* otherwise named by him *"los metros solemnes"* (c.1532). This *auto* was sung in Nahuatl (Arróniz, *Teatro...* 32). In this instance, the *areíto* is transformed into a religious opera of song and dance.[11] Later, Sahagún also tried

a fusion of the *areíto* and the *auto sacramental.*[12] Consequently, there is a syncretic attempt from the very first contacts with the American Indian dramatic forms.

It is hard to date the plays. Angel María Garibay in "El teatro catequístico," for instance, determines the date of writing of a play by analyzing the level of development of the language.[13] Marilyn Ekdahl Ravicz in her Early Colonial Religious Drama in Mexico disagrees with Garibay's opinion. She suspects that the oldest pieces are recasts or copies of plays that were composed during the sixteenth century; therefore, the plays should be analyzed as productions of early colonization (Ekdahl 81).

Analysis of *El juicio final*

El juicio Final (The Last Judgment) is the earliest Nahuatl *auto* for which there is a manuscript (Horcasitas 563; Ravicz 142).[14] The work is attributed to fray Andrés de Olmos (Spain, ? - 1571). It is divided into nine scenes by the sound of trumpets, flutes, *teponaztlis*--a Mesoamerican percussion instrument--, fireworks or a combination of all these (Arróniz 42). The theme, as I show, is directly targeted towards an American Indian audience (26, 28, 37-38). *El juicio Final* was performed by 800 actors in Mexico City at the convent of San Francisco in 1533 before thousands of spectators (31-84). According to fray Jerónimo de Mendieta, present that day were the viceroy Mendoza and the archbishop Zumárraga.[15]

The main characters are Lucía, St. Michael, Christ, Lucifer, Satan, the Antichrist and the priest. There are also more allegoric characters as well as condemned characters and a chorus. *El Juicio Final* begins with the sound of flutes--perhaps American Indian flutes--followed by the appearance of the archangel Saint Michael who descends from the skies (Horcasitas 569). In the Prologue Saint Michael says: "Vivid vuestras vidas rectamente en cuanto al séptimo sacramento porque ya viene el día del juicio" (569). Consequently, the main purpose and *leitmotiv* of the play is the condemnation of bigamy according to the Seventh Commandment.

El juicio final continues with the allegorical figures of Time, Confession, Death, Penitence and the Holy Church which serve to announce the arrival of the Last Judgment and again exhort the audience to follow the ten Commandments (Horcasitas 569-575). These figures wearing allegorical costumes have a didactic purpose and serve to signal to the audience a heightened and formalized world. Although there are no descriptions in the stage directions of the costumes used by these characters, it is most likely that for Death the *figura mortis* of a skeleton was used (Horcasitas 134). The other characters probably wore costumes proper to early colonial conventions.

Lucía, the protagonist, and the priest are the only human characters in the play. Incidentally, they appear without a mask. This play between unmasked and masked characters is linked to the notion of physical and figurative mask. Lucía is a sinful woman, because she is not married and has been promiscuous (Horcasitas 591). This becomes a double analogy, for she represents the Eve that led mankind to its fall from grace and, at the same time, she is a metaphor of the pagan customs of bigamy that must be effaced. Thus, the sinful in the *auto* and in the audience are rendered as less than human so long as they do not convert to the right path. In fact, the condemnation of bigamy is in contradiction to the polygamy practiced in this hemisphere (Arróniz 26). Arróniz believes that the use of angels and demons is particularly important in devaluing the cosmology of the American Indians (21). In addition, the priest with his bare face is a worldly symbol of guidance to the converts.

At the confessional the priest tells Lucía in a mixture of Spanish and Náhuatl: *¡In zan* diablo *otichicalti!* (The devil has separated you from the Seventh Commandment!). The priest is unable to offer absolution; furthermore, he uses the Nahuatl poetic figure "four hundred" to imply the degree of the cardinal sin committed by Lucía (Horcasitas 575). Clearly, she will be denied the heaven of nahuatlisms that Jesus offers to the good: a place of "ración regia y florida," of "jade celestial" and of "palmera celestial del río" (579). These phrases are qualifiers of what is precious and desirable to the Aztecs (Ravicz 250).

When Jesus Christ appears before Lucía he says:

> Never up until now --never while on earth has your heart honestly addressed itself to us. You served your own lasciviousness. Go away! You are condemned never to forget and to be the slave of your own evil life. Well you know that you may expect nothing from heaven, oh unfortunate that you are! You never wanted to be married while on earth. You have won yourself a dwelling place in the nethermost hell. Go to those whom you have served, for I do not know you! (Ravicz 153).

According to the stage directions in Horcasitas the demons carry her away violently after Jesus rejects her (Horcasitas 587). Stage directions like this support the unity between the different multimedia elements of the dramatic text. In other words, the costumes of the demons must have confirmed the histrionic subcodes and the dialogue.

The Devil in religious theatre is normally "grotesquely masked to reveal and mock his fall from grace" (Harris 14). In *El Juicio Final* the Devil and the other figures from hell probably wore a fixed mask with grotesque features such as horns, pointed ears, long nails and a beard made of goat hairs (Horcasitas 133). The immobility of the devil mask as well as the animal-like decorations and the movements of depravity served to suggest to the audience the essential sinful nature of mankind and the need to follow the morality prescribed by Christianity. Moreover, the physical deformity of the mask mirrored its spiritual deformity. Thus, the deformity of these masks emphasized the condemnation of bigamy.

These grotesque masks are different forms of satiric masks. Instead of disguising the masker, the satiric mask exposes the character. This is achieved by the code of grossness invoked by the mask which serves to emphasize, enlarge and freeze the distorted characteristics of the condemned and of the devilish figures. Consequently, there should be no sympathetic bond between the masker and the spectator. This should help the spectator recognize the contemptible behavior; thus, the didactic lesson is reinforced by the theatrical impact of the visual element. In this manner, the

grotesque masks in an *auto* are not just emblems, but the most effective didactic tool of the dramatic text.

The satiric mask is comic and sinister at the same time. It is also simple and direct, because it plays on the exaggeration of a negative characteristic that the audience can readily recognize. On the one hand, the amplification of an ugly animal-like feature conveys to the audience the very spiritual deficiency of the sinner and his or her sinister character. On the other hand, the comic effect derives from this emphasis on the negative features which magnified and frozen become a universal and atavistic object of ridicule (Harris 47).

A devil mask draws the spectator's attention by creating a sense of fear and laughter. However, it also creates a false sense of security, because as Susan Valeria Harris Smith points out: "The distortion and depersonalization of the satiric mask distances the spectator and permits him a false sense of superiority. Though it is he who is being mocked, he is removed from the action and does not feel threatened" (47). Consequently, in an *auto* like *El Juicio Final* the American Indian audience would not have identified themselves with the object of ridicule, but simply learned from the action of the characters why it was advisable to adopt the Christian path.

While those condemned to Hell plea for forgiveness, the Devil comes on stage and announces: "Aquí traigo todo lo necesario para atarlos, para que no vayan a huír. Ahora nos los vamos a comer en las profundidades del Infierno..." (Horcasitas 589). To these words the condemned cry out for help, but to no avail for they are pushed through the *escotillón* (589).

The *escotillón* was a trap opening perforated in the floor to permit the sudden appearances and disappearances of actors. This opening was the entrance to the "Hell mansion" (Brockett 91-92). It was usually disguised by the head of a monster resembling a dragon, a bird of prey or some other scary creature. The hugeness of these masks also served to expose and ridicule the grotesque side of human nature.

As in the Greek trap opening which was to give the illusion of an apparition of the subterranean divinities on the *logeion*, the main

purpose of the *escotillón* was to maintain the verisimilitude of the action (Arróniz 19). Arróniz explains that the stages for the *autos* were built to give the illusion of reality in order to trick the audience (Arróniz 64). This device would prove to be very effective in the conversion of American Indians to the Christian faith (Arróniz 25).

In the Heaven mansion Christ is lifted by the *pescante* (crane). Once he is raised by ropes and pulleys to artificial clouds, he says to those who have been good in life: "Oh my servants, climb up here that you might get what I am keeping for you: happiness, everlasting and without end" (Ravicz 154). This should have been the end of the play, but it was not because European dramatic conventions for liturgical theatre gave as large a role to the evil parts as to the good ones. The medieval devil as well as the evil forces became almost comic in order to please an audience that reveled in these episodes.[16] Thus, the evil parts appeared more than necessary.

Lucía, unmasked and surrounded by grotesque characters who can inflict pain and remain unresponsive in their faces, is trapped in a metaphorical mask of carnal instincts. In the dialogue one reads:

> **Demonio primero:** Muévete, maldita. ¿Acasono recuerdas lo que hiciste en la tierra? Ahora lo vas a pagar allá en el abismo del infierno.
>
> **Lucía:** ¡Ya me sucedió, oh cuatrocientas veces desgraciada! ¡Soy una pecadora que merece la morada infernal!
>
> **Satanás:** ¿Con que ahora gritas, desdichada? Ahora te haremos gozar en lo hondo del infierno. Allí, en nuestra casa señorial, te casaremos, ya que nunca quisiste casarte en la tierra.... (Horcasitas 591).

Clearly, the audience perceived the cruelty of the devilish figures in their actions, words and masks. Conversely, the unmasked Lucía becomes an object of sympathy, for she suffers at the hand of the masked devilish characters.

In retrospect, the audience confronted a dual effect of ridicule and compassion and, simultaneously, the possibility of redemption in the figure of Christ. This play of physical mask and bare face serves also to reveal the element of deception that exists in God's creation,

for although the unmasked Lucía is supposed to be created in God's image, she harbors in her entrails a mortal sin. Thus, what one finds here is a play between the mask and the *contre masque.*

Additional representations of mask and *contre masque* exist between the satiric devilish masks and the heroic costumes of the angels and Christ. Horcasitas's El teatro nahuatl has a good explanation of the costumes that were generally used to impersonate God, Christ, the Virgin and the angels (Horcasitas 130-131). Characteristic of these costumes was the white colour of the cloaks, the wings and other costume elements. White, as examined in the *Rabinal Achí,* had for the Christian and the Mesoamerican iconography a positive connotation. Hence, whereas the costumes and the mechanical effects that accompany the heavenly beings portray superior qualities, those of the characters condemned to Hell and of the devilish figures elicit inferior and shameful animal instincts. Both the costumes and the masks serve as extra-linguistic forms of expression which intensify the dialogues and the theme.

The play between the masked figures and the unmasked Lucía is also useful in establishing a connection between the natural and the supernatural. By placing the earthly scenes between Heaven and Hell, it is possible to symbolize mankind's dual nature (Brockett 105). Similarly, the binary forces of good and evil determined the scenic structures. Consequently, it is possible to imagine a monstrous "Hell mansion" opposite a paradisial Heaven decorated with exotic tropical birds and plants and located by convention on a second floor (Arróniz 53). Also, the space between the audience and the acting characters confirms people's duality and the choice to be made.

Lucía in the final episode comes back on stage to emphasize evil. She has enormous butterfly earrings set on fire and for a necklace a serpent (Horcasitas 589). These two symbols are for Christianity visual allusions to the fire of Hell and the original sin of mankind.[17] Not only is Lucía choking with the snake around her neck, but she is also being whipped by the demons who violently drive her back into the "Hell mouth." The intent of the missionaries

was to place these elements in a Christian context of evil and temptation. However, to the Mesoamerican audience butterfly and fire are the symbols of transformation *par excellence* (Markman 43). Fire was the way in which matter was transformed into spirit. The serpent, on the other hand, represented a phallic symbol and also the embodiment of *Quetzalcóatl,* creator of man and a god of fertility (44-45, 72-178). Thus, the use of these symbols must have had a double connotation to the indigenous audience.

Another point that supports this double reading is that in Mesoamerican culture the colour red had a positive connotation: it was connected to the four-part space-time paradigm of *Tezcatlipoca* for the Aztecs and *Itzamná* for the Mayas (Markman 139). In both cases these are dual gods which represent earth and sky and, by extension, rain and soil as well as death and regeneration; therefore, red has the connotation of life itself and of the cosmic life-force (139).

Also, this double reading is confirmed in the present practices of the *Paskola* clowns who in the eyes of the Mexican Yaquis are associated with an ambivalent red devil (Lutes 81-92). For the Yaquis the Devil's red colour can assist in maintaining a balance between the supernatural and the natural worlds. Incidentally, an ambivalence of red was also present in the Medieval Christian artistic tradition which depicted the sacrificial blood of Christ, of its martyrs, of cardinals and of the Devil in that colour (Biedermann 281-282). Thus, it is not hard to imagine a double reading which from the beginning of liturgical theatre in America resulted in a syncretic tradition.

At the end of *El Juicio Final,* once Lucía disappears, the priest comes on stage and exhorts the public to learn proper conduct from this example (Horcasitas 591-593). As soon as he finishes talking, the chorus sings the *Ave Maria* (Horcasitas 593).

The American Indians were quite impressed with this display of mechanical effects and choreography (Arróniz, *Teatro...* 20). For them the *auto* was *tlaumauizolli,* which means something miraculous or marvelous.[18] This illustrates how the majority of American Indians felt at seeing a spectacle that was completely new to them;

moreover, the vividness of the spectacle must have been a challenge to the American Indian psychology which was used to dealing with religious matters in an abstract and mythical plane (21).

Notes

[1]Carlos Solórzano's *Las manos de Dios* was first staged in Mexico City in 1956 and published under Teatro (San José, Costa Rica: Editorial Universitaria Centroamericana, 1982), 91-226.

[2]Alfonso Reyes, "Los autos sacramentales en España y en América," in *Boletín de la Academia de Letras,* (Buenos Aires, 1937), V, 350-352.

[3]Luis Iñigo Madrigal, ed. Historia de la literatura hispanoamericana (Madrid: Cátedra, 1982), Vol. I, 321.

[4]J.A. Cuddon, A Dictionary of Literary Terms (Harmondsworth, England: Penguin Books, 1979), 747-748.

[5]See note 5, Chapter I for Arróniz's Teatro de evangelización en Nueva España 16-21.

[6]Violet Alford, The Hobby Horse and Other Animal Masks (London: Merlin Press Ltd.: 1978), 102-113; Marilyn Ekdahl Ravicz, Early Colonial Drama in Mexico: From Tzompantli to Golgotha (Washington D.C.: Catholic University of America, 1970, 27-82); Arróniz, Teatro de evangelización en Nueva España; J.J.Arrom 24-48.

[7]See Dawn Ades, Art in Latin America: The Modern Era,1820-1980 (London: South Bank Centre, 1989), 7-25; Hugh Honour, The New Golden Land: European Images of America from the Discoveries to the Present Time (New York, 1975); Pilar Moreno de Angel, "Los indígenas en la iconografía bolivariana," in *Lámpara* (Bogotá: Mar, 1988), XXVI: 106. Ravicz and Horcasitas also give descriptions of these stock characters.

[8]For the positive associations of the bird masks, see: *La predicación a las aves* in Horcasitas 555-558. This was a Tlaxcaltec *auto* performed in 1539. There are only excerpts of the play. For the old man figure as angel, see: *The Sacrifice of Issac* in Ravicz's Early Colonial Religious Drama in Mexico, 83-98.

[9]Translated by Byron McAfee as *Dialogue of How the Blessed St. Helen Found the Precious Holy Cross* (Ravicz 159-70).

[10]Joseph Campbell, The Hero with a Thousand Faces 334-341.

[11]Arróniz 33-34; "Carta de fray Pedro de Gante al Rey Felipe II," in García Icazbaceta, *Nueva colección de documentos para la*

historia de México, México, 1886, vol.II, 223; Motolinía, *Historia de los indios*, tratado I, cap.XIII.

[12]Fray Juan de Torquemada, *Monarquía indiana,* Porrúa, México, vol. III, 387, 1969 and in Arróniz 32-33.

[13]Angel María Garibay "El teatro catequístico," in Historia de la Literatura náhuatl (México: Porrúa, 1954), Vol. II, 121-159.

[14]The original text is at the Library of Congress in the U.S.A. A bilingual edition was published in 1974 by Fernando Horcasitas in his Teatro náhuatl, 568-593. For the purpose of this discussion I will use Horcasita's text and John J Cornyn and Byron McAfee's English translation from1932 which appears in Ravicz's book (143-156).

[15]Fray Jerónimo de Mendieta, *Historia eclesiástica indiana* (México: Editorial Chávez Hayhoe, 1945), Vol. 4, 92.

[16]See Richard Axton, European Drama of the Early Middle Ages (London: Hutchison University Library, 1974); E.K. Chambers, The Medieval Stage (London: Oxford University Press, 1903); V.A. Kolve, The Play Called Corpus Christi (Stanford: Stanford University Press, 1966); Allardyce Nicoll, Masks, Mimes and Miracles (New York: Cooper Square Publishers, 1963).

[17]See Apocallyptic vision of John the Theologian in *Apocalipsis 18:9* and *Genesis* in The New Oxford Annotated Bible.

[18]Friar Fernardino de Sahagún, Historia general de las cosas de la Nueva España (México, 1938), 2: 284.